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A WEEKLY JOURNAL
DEVOTED TO MUSIC AND ITS ALLIED ARTS

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Price 15 Cents

Subscription \$5.00

Foreign \$6.25 Annually

VOL. LXXI.—NO. 17

NEW YORK, THURSDAY, OCTOBER 28, 1915

WHOLE NO. 1857



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VOL. LXXI.—NO. 17.

NEW YORK, THURSDAY, OCTOBER 28, 1915.

WHOLE NO. 1857.

RUSSIANS APPLAUD GERMAN MUSIC.

Beethoven Works Enthusiastically Received at a Moscow Symphony Concert—Summer Orchestral Music—Glazounow Celebrates Fiftieth Birthday.

Arbatte, Deneshny 32,
Moscow, Russia, September 10, 1915.

On June 4, Beethoven's "Coriolanus" overture and his fifth symphony were performed under the baton of Sergei Kussewitzki, who has a strong leaning toward the Bonn master. Although Germans are our enemies, Kussewitzki, broad-minded as he is, found the productions of a German genius fitted for performances at the present time of war. These monumental works appeared in all their grandeur and beauty, and were enthusiastically received by the audience. Alex. Goldenweiser, professor at the Moscow Conservatoire, and a pianist of high order, performed Grieg's piano concerto. Grieg's "Peer Gynt" closed this delightful evening.

CONCERTS AT THE CRYSTAL BUILDING OF THE HERMITAGE.

Some of the delightful treats of the summer season were the concerts at the Crystal Building of the Hermitage, a beautiful garden near the center of the city. The hall, with a seating capacity of about 2,000, has splendid acoustics. Moscow people like to go there, greatly enjoying the fine music at the hall and afterward the fresh air under magnificent trees and blooming flower beds at their feet.

Sergei Kussewitzki conceived the idea of giving summer concerts at the Crystal Building of the Hermitage three times a week. At these concerts he has enjoyed the liberal patronage of the public throughout the summer.

The summer repertoire was varied; light music for Sundays alternating with serious performances for week days, but the productions were of the same artistic order as during the winter. Kussewitzki's orchestra did good work and a brilliant array of soloists added lustre to the programs.

Kussewitzki himself conducted several performances; A. Orlow and M. Steyman were constant conductors, but some others were invited as guests, including Gr. Pittelberg (Polish music), Tscherepnin, Spendiarow and Anry Forter for performances of their own works and those of other composers.

A. Orlow's long experience in every department of music and his ripe musicianship were all faithfully mirrored in his renditions.

The number of concerts was so large, that it is impossible to enumerate them all. I restrict myself to an account of the most important events.

GLAZOUNOW'S FIFTIETH BIRTHDAY.

On August 11, Al. Glazounow celebrated the fiftieth anniversary of his birth. At the present time his fame is at its zenith.

On this occasion S. Kussewitzki devoted a whole program to the beloved composer. Glazounow's fantasia, op. 23 and his sixth symphony were splendidly performed; the orchestra seemed inspired and a festive mood was universally felt by the audience.

Constantin Igoumnow, professor of the Moscow Conservatoire, performed Glazounow's piano concerto, op. 92. The pianist again proved, by the wonderful performance of it, his worthiness to a place in the front rank. The performances of this soiree at the Hermitage made a decided impression on the audience. In writing on Glazounow I may say with the poet: "Great deeds cannot die, they with sun and moon renew their light forever!"

TSCHAIKOWSKY AND RACHMANINOFF PROGRAMS.

Tschaikowsky's violin concerto was performed by Michael Press with refined mastery. Every note was brought out with crystal-like clearness and his rendering was full of spirit and glowing temperament. He scored an emphatic success. At the present time he is a professor at the Moscow Conservatoire.

Nikolai Orlow, the famous Moscow pianist, delighted his audience with a brilliant performance of Rachmaninoff's second piano concerto. Both concerts were conducted by S. Kussewitzki himself.

ANRY FORTER, A FRENCH COMPOSER.

One symphony concert at the Hermitage was conducted by a French composer, Anry Forter. Some years ago he settled in Moscow. He shows a strong leaning toward his compatriot, Debussy. In his "Symphony-Poem," which was performed at the Hermitage for the very first time, Anry Forter tries to grasp super-earthly sounds and he well succeeded in it, as his music was of celestial loveliness.

DANCES INTRODUCED AT THE HERMITAGE.

At several of the symphony concerts at the Hermitage, dances were introduced on the concert platform. Mme. Geltzer, a charming and talented dancer of the Imperial Ballet, distinguished herself by her artistic qualities, and

SAN FRANCISCO SYMPHONY MUSICIANS SIGN CONTRACTS.

Principal Engaged for Orchestra, and Other Players Being Secured in Encouraging Fashion—Pacific Coast Composers Works to Be Heard at the Exposition.

San Francisco, Cal., October 17, 1915.

Between forty and fifty musicians, at this date, have signed contracts with the San Francisco Musical Association, to play this season in the San Francisco Symphony Orchestra under Alfred Hertz's baton, and signatures are coming in daily, so it is reported. The principals of the orchestra have been engaged.

MUSIC OF OTHER DAYS.

For the time being music "of other days" is engaging the attention of many California musicians. San Francisco, for instance, includes in its offerings a concert, in which Claire Harrington, coloratura soprano, dresses in the style of Aloysia Weber, the sweetheart of Mozart; and Constance Escourt, pianist, dresses in imitation of Nauneri Mozart; and the vocal and instrumental selections consist of compositions by Mozart, Cherubini, Scarlatti, Bach, Hasse, Gluck, Martini, Mosini and others of the seventeenth and eighteenth centuries. Arthur Conradi, violinist, also appears at the same concert playing works of Scarlatti and Mozart.

Then, a little later, namely November 8, at the St. Francis Hotel, Emilio Plyans, flutist; Horace Britt, cellist; and Uda Waldrop, pianist (who will play the harpsichord on this occasion), will give a concert made up principally of compositions of Scarlatti and of Couperin.

COAST COMPOSERS TO BE FEATURED.

Concerts also have been arranged for Pacific Coast composers, and for San Francisco composers particularly. The "San Francisco composers day" has been arranged to take place in Festival Hall, at the Panama-Pacific Exposition, Sunday afternoon, November 14. A committee to make up the program has been appointed, which consists of Paul Steindorff, Herman Perlet and John Manning. Every composition to be submitted must be arranged for the proper instrumentation of the Exposition Orchestra of eighty performers. The composers may conduct their own works, or designate a conductor, as they see fit. The men selected as the program committee are representative local musicians.

BREEZY NOTES.

Theodore Vogt, of this city, has composed incidental music for Charles Phillips' drama of "The Divine Friend," and this was played, with the drama at the Columbia Theatre, recently. Mr. Vogt had only two weeks time in which to compose the music.

The musical and dramatic committee of the University of California, provided a "half hour of music" at the Greek

in company with M. Shoukow scored an emphatic success. They danced to the beautiful violin accompaniment of P. Meierbloom, a great virtuoso.

SOLOISTS AT CRYSTAL HALL.

Let us name several of the most famous soloists of the concerts at the Crystal Hall of the Hermitage, soloists who brought brightness to these performances. They were: Mme. A. Neshdanowa, leading soprano at the Imperial Opera in Moscow; Mme. L. Balanowska, also a singer of the Imperial Opera; Mme. V. Lutze, a lovely soprano of Zimin's Opera; Mme. Tsherkasskaja, a singer of the Imperial Opera in Petrograd; Mme. Dobbert, a valuable Lieder singer, who sang S. Tanciew's Lieder, and the singers, M. Pirogow, D. Smirnow, I. Altshewski, and many others. Among the pianists Mme. Bekmann Tsherbina (Chopin performance) and Mme. R. Zeitlin, deserve special mention, as well as the husband of the latter who is a fine violin virtuoso.

In the next letter I intend to give a short outline on the symphony performances at Sokolniki which were organized for three times a week during the summer season.

ELLEN VON TIDEBOHL.

Theatre in Berkeley, this afternoon, the program being made up exclusively of the works of Axel Roam Wachtmeister, who is a Norwegian, but has lived in San Francisco some years. Those who interpreted the music were: Marion Hovey Brower, pianist; Dorothy Pasmore, cellist; Lowell Moore Redfield, baritone; and Arthur Gunderson, violinist.

Under the auspices of the local chapter of the American Guild of Organists, one hundred local musicians assembled at the home of Otto Fleissner in honor of Edwin Lemare, the organist. Clarence Eddy, the noted American organist, and William Shakespeare, of London, were among the guests.

Victor Herbert's season at the Exposition will open on November 1, in Festival Hall. The first program includes compositions by Charbrier, Sibelius, Cadman, Kreisler, Johann Strauss and Herbert. Will L. Greenbaum is managing the Herbert season on this coast.

A musicale in honor of Frank A. Weckman, pianist, who recently returned from Europe, was given by leading musicians on Friday evening, October 15. Mr. Weckman performed several compositions by Chopin, Sibelius and others in brilliant fashion. Mrs. Richard Reese sang with great acceptance. Marie Withrow, Eva Withrow, Jack Hillman, Allan Bier and many others were present. The occasion developed a very clever accompanist, Miss Becker of this city.

The first morning concert of the Pacific Musical Society for the season, which was given at the St. Francis Hotel, the past week, presented three soloists: Vladimir Slavitch, Russian pianist; John E. Daniels, baritone, of Boston; and Constance Alexandre, vocalist, of this city, recently returned from New York. The accompanists were Anita M. Levy and John C. Manning. The opening performance was very successful and satisfactory. The soloists were much applauded.

Will L. Greenbaum announces that the opening concert of the San Francisco Quintet Club will be given at the St. Francis Hotel on the evening of October 28. The personnel of the quintet is the same as before with the exception of Emil Rosett (violin), who was formerly a concertmaster of the New York Century Opera Company. Mrs. H. H. A. Beach will play one of her piano concertos.

An evening of ensemble music was provided last week in Oakland, by Samuel Savannah, violinist; Arthur Weiss, cellist and Albert Elkus, pianist.

The symphony season at Festival Hall, Exposition grounds, was resumed this afternoon. Alice Gentle, operatic contralto, was the soloist. She sang the aria "O Don Fatale" from Verdi's "Don Carlos" and the "Pleurez, pleurez mes yeux," song from Massenet. The orchestra of eighty players performed Mozart's symphony in G minor; a serenade for wood wind and horns by Richard Strauss; and Armand de Palgnaac's "Thousand and One Nights."

Uda Waldrop has been engaged to accompany Mme. Melba on a recital tour, under the management of Frank W. Healy, early in 1916.

DAVID H. WALKER.

Mildred Potter's Last Picture.

In the accompanying photograph appear Mildred Potter, the last picture ever taken of the late contralto; Florence Hinkle, soprano; Dan Beddoe, tenor and Herbert Wither-



STANDING, LEFT TO RIGHT: FLORENCE HINKLE AND THE LATE MILDRED POTTER. SEATED, LEFT TO RIGHT: DAN BEDDOE AND HERBERT WITHERSPOON.

poon, bass. The picture was taken at the time the quartet sang Verdi's "Requiem" in Richmond, Va., at the Festival there last spring.

Theodore von Hemert Recitals

at Hotel Astor, New York.

Theodore von Hemert, the well known baritone, will give a series of three recitals at Hotel Astor, New York. The first is to take place on Thursday evening, November 11, on which occasion the assisting artists will be: Anna von Hemert, dramatist; Alois Trnka, the Bohemian violinist, and Carl Hahn, accompanist, who will render the following interesting program: "Die Uhr," "Der Nöck," "Heinrich der Vogler" (Loewe), Theodore von Hemert; scene from "Romeo and Juliet," "Juliet's Love Potion" (Shakespeare), "Little Orphan Annie" (James Whitcomb Riley), Anna von Hemert; minuet (Beethoven-Burmester), caprice (No. 12) (Paganini-Kreisler), Alois Trnka; "Toreador Song," from "Carmen" (Bizet), Theodore von Hemert; "The Witch Song" (by H. von Wildenbruch, with music by Max Schillings), Anna von Hemert; "Liebeslied" (Kreisler), "Deutscher Tanz" (Dittersdorf-Burmester), Alois Trnka; "Der Wirtin Töchterlein," "Erlkönig," "Tom der Reimer" (Loewe), Theodore von Hemert; "Stay in Your Own Back Yard" (by Karl Kennett, with music by Lyn Udall), "He's Me Pal" (by Vincent Bryan, with music by Gus Edwards), Anna von Hemert.

A New Scale Demanded.

[From the Morning Telegraph, October 15, 1915.]

Leonard Lieblich in a recent lecture has been showing up the musical appropriators.

So recent a thing as "We Won't Go Home Until Morning" was traced back through several schools and periods until it was lost in a Bedouin melody of the desert. Ethelbert Nevin's "Narcissus" was identified as the soldiers' march from "Faust" under a different guise.

The musical scale, Lieblich maintained, consists of so few tones that composers unavoidably must produce melodies at least similar to something that was written before and not entirely new or original.

Handel was known by contemporaries as "the grand old thief," and, while he admitted "stealing" the compositions

of other composers, he defended his position by saying he always "dressed them up" so well that they became far superior to the original.

Precisely so. And that is why men like Busoni are asking for a new scale with more notes in it. My readers need not smile. Our present scale is a clever and consistent but arbitrary and not quite scientific compromise. It does not differentiate properly between half tones.

Millnowski-Cumpson Heard

in Excellent Ensemble Program.

Newcomers to the New York musical public, Marta Milinowski and Harry Cumpson, pianists, played before a thoroughly appreciative audience at Aeolian Hall, on Tuesday afternoon, October 19—an audience which showed definite approval of the pianistic venture, recalling the players again and again, and at the close crowding around the stage anxious for more.

The first movement of the Mozart sonata, the introductory number, showed the young pianists to be serious students of piano literature, that they had conscientiously spared no pains to perfect their ensemble as well as their individual technic. Sinding's "Variations," op. 2, representing a distinct change of mood, gave much enjoyment. Brahms' "Five Waltzes" op. 39, and Saint Saëns' scherzo, op. 87, comprised the third group, and were interpreted and executed with charm and spirit. The concluding Rachmaninoff fantasia, op. 5, was the most interesting number, with its original and ingratiating themes. This is made up of the four movements: "Barcarolle," "La Nuit—L'Amour," "Les Larmes" and "Paques." This called for a special demonstration from the audience.

It was a thoroughly commendable effort on the part of the two piano artists—this two piano ensemble program



MARTA MILINOWSKI AND HARRY CUMPSON, DUO PIANISTS.

played entirely from memory, in itself a stupendous task. Even in these days of much good music, this program, delivered in a thoroughly enjoyable and admirable manner, will stand out conspicuously on its own excellent merits.

Both pianists are originally from Buffalo, N. Y., but have been studying of late with the great Viennese master, Leschetizky.

Alice Preston Heard at Newport.

During the summer season, Alice Preston, the American soprano, was heard on a recital program given in Newport, R. I., Monday evening, July 12, at Emmanuel Church. On this occasion Miss Preston sang: "Mein Glaubiges Herz" (for voice, violin and organ), Bach; "Ave Maria" (for voice, violin, piano and organ), Bach-Gounod; "Agnus Dei" (for voice, violin, piano and organ), Bizet.

At the Newport home of Mrs. French Vanderbilt, "Hambourview," with Myron Whitney, Miss Preston gave a recital program, October 5. Her songs at this time were: "Violette," Scarlatti; "Where the Bee Sucks," Old English; "June," Rummel; "Mignon," Gounod; air, "La Dame de Pique," Tschaiakowsky; "Gruss," Grieg; "Allerseelen," Strauss; and with Mr. Whitney she sang "Plaisir d'Amour," Martini; "Trot Here, Trot There," from "Véronique," Messager.

Brown Busy in Europe Despite the War.

Eddy Brown, the young violinist who will come to America this winter after brilliant successes in Europe, has been active with his concert work in Germany, despite the war. On October 17, he played in Sieger, on the 20th in Chemnitz; while on the 29th he fills an engagement in Grandtontz. An orchestral appearance in Berlin with the Berlin Philharmonic Orchestra, under Max Fiedler, is scheduled for November 20; Berlin recitals are to be given on December 1 and 10; concerts in Holland, December 20, 21 and 22. Other important orchestral engagements are pending for the latter part of December just before the violinist sails for America.

Two Artists in Auto Accident.

Adele Krueger, the well known soprano, and Nana Genovese, contralto, who are on a joint recital tour through Connecticut, had a narrow escape from being killed in an automobile accident, and only through presence of mind are they today still singing. Both singers together with their accompanist, Lima O'Brian, were taken for a drive in a private auto, driven by its owner, who wanted to show these guests at his home, the beautiful surroundings of the town and have them enjoy the country air, before they continued their concerts. When approaching a sharp curve they saw another machine approaching, and in trying to avoid an accident, he made a sudden turn, and by doing so, with a bump they went into a ditch, and almost turned the machine over. Both Meses. Genovese and Krueger were badly shaken and bruised, coming in contact with the rail of the auto's roof. Mme. Genovese was hurt the most, having cuts over her face and forehead; Mme. Krueger was protected by her heavy hair and hat. Miss O'Brian seated by the driver, was only frightened and badly shaken. They rushed the singers to the station, to meet the only train which went out to the next town, where they were booked to sing the same evening. After being attended by a physician, they managed to get to the hotel and arrived just in time to start the concert.



NANA GENOVESE (STANDING) AND ADELE KRUEGER.

After the audience had learned what had happened, they received the artists with storms of applause and at the close of the concert cheered the brave singers, who in spite of discomfort had done fine work.

Miss van Dresser at Aeolian Hall, November 4.

Marcia van Dresser will give her New York recital at Aeolian Hall on Thursday evening, November 4. She will be assisted by Kurt Schindler at the piano. Her program will be divided into four groups, the first to be devoted to Lieder of Brahms; the second, to French songs of Thie-sot, Weckerlin, and Chausson; the third to German songs of Hugo Wolf; and the fourth to songs in English, including "When Thro' Life Unblest" (Hughes), "A Pastorale" (Lane Wilson), "The Lost Falcon" (Schindler), "Lullaby" (Cyril Scott), and "The Bird of the Wilderness" (Horsman). Miss Van Dresser will also give a recital at Witherspoon Hall, Philadelphia, November 1.

As a member of the Chicago Opera Association, Miss van Dresser is scheduled to create the role of Octavie in Massenet's opera, "Cleopatra," which will have its initial performance in America during the winter. February 5 and 6, she will be the soloist with the New York Symphony Orchestra, and various other concert appearances are pending.

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Mme. Soder-Hueck, the distinguished New York vocal teacher and coach, has reopened her studios in the Metropolitan Opera House Building, with an unusually large class of pupils. Many of the students who have been under her training are now professionals, as it is her custom to place her singers as soon as she considers them ready. Mme. Soder-Hueck has gained good results in training male voices, being especially successful in giving the tenors ringing upper tones. One of her tenor pupils, for whom she predicts a future in opera, is Walter Heckman of New York. Mr. Heckman, who is on tour continually filling Chautauqua engagements, is booked for the entire season. He sometimes cannot fill all his engagements, for instance, he was forced to cancel his appearance with the Chaminade Club, April 22 last, booked long ahead, because of other important dates.

Miss Shepard, just returned from a successful trip through California, is coaching for some special engagements. She has a dramatic soprano voice of great warmth and has the rare gift of keeping her audience interested from beginning to the end. Through this gift she is bound to become a rare Lieder singer. A prominent New York concert manager is interested in her personality and work and before long will take her affairs in hand. She has chosen recital singing for her profession.

Marie Ellerbrook, contralto, whose tones resemble those of a rich cello, is one of Mme. Soder-Hueck's most brilliant pupils. She has made a tour through the United States and Canada, and she now treasures a book of excellent press clippings as a result. Many engagements awaited her. She filled also summer engagements, with Pryor's Band, Asbury Park, N. J., and elsewhere, with likewise good effects. She is now on tour, but will return soon to fill engagements in New York and vicinity.

Randall Kirkbride, baritone, was with the Dippel Company last season, and after a certain time through his ability and training, gained the leading part. He formerly was with the "Spring Maid."

Bernice Whittier, another Soder-Hueck pupil, was given the leading part with Julian Eltinge. She is successfully established in light opera, having been formerly in "Madam Sherry" and therefore on tour with Fritz Scheff's company.

Martha Kranich, the operatic soprano, while a member of the Dippel Company also fills many concerts. Her name also is well established as a concert singer and favorite with her audiences.

Marie de Calve, dramatic soprano, for many years in opera and concert here and abroad, coached all last season with Mme. Soder-Hueck to rebuild her voice and extend her repertoire, and attained favorable results. She also is booked for a number of engagements and more are expected to come.

For George F. Reimherr, a gifted tenor, who is frequently appearing in concerts and also is a good church soloist and oratorio singer, Mme. Soder-Hueck predicts also a future. He is not only the possessor of a beautiful tenor voice but also a thorough musician, having been boy soprano under Walter Henry Hall, all his childhood. Mr. Reimherr returned recently from a trip through California and is well booked for this season. He is a favorite with his audiences.

Eda B. Tepel, lyric soprano, with voice of beautiful quality, also appeared frequently in concert last season and met with definite success. Miss Tepel, who, like many singers intended to go to Europe to finish her musical education, before ever the war was proclaimed, had her voice finishing done under Mme. Soder-Hueck's able assistance. Her voice underwent a decided change of tone color and richness and she also gained upper tones and an admirable diction of German Lied and the best press comments wherever she appeared.

Elsie B. Lovell, contralto, a successful soloist of the Randall Memorial Church, Staten Island, is another concert and recital soloist who is much in demand. Miss Lovell, who has appeared a great deal in public, is not only the possessor of a sweet and rich voice, but she is also a thorough musician and sings readily at sight. She is booked for a number of recitals.

Evangeline G. Haucke, another Soder-Hueck pupil, whose voice is a big, rich lyric soprano of sweet, sympathetic quality, with high ringing notes, has filled a great many recital dates with several reengagements.

Gustav B. Brasch, basso, is an experienced church soloist. His voice is a rich basso. For a number of years he has filled concert engagements and is established success-

fully in the rendition and diction of the German Lied. Mr. Brasch will be heard frequently in concerts and recitals this winter. Being a successful business man, he prefers to stay with this and the concert work, rather than to foster operatic aspirations.

Helen Lane's is the real coloratura soprano, with clear high notes up to F above C. Besides her many coloratura songs, she sings the leading part of the opera "Martha," "Lucia" sextet, "Rigoletto" quartet, etc. Her ambition is the opera stage.

Walter Wagstaff, baritone, another church soloist and singer, trained at the Soder-Hueck studios, has made a name for himself with his many successful appearances last winter. His voice is rich and sympathetic and is finely adapted to concert work.

Eleanore Walsh, mezzo-soprano, is at present in England on a concert tour, filling many engagements in concert and drawing room recitals in various cities. War conditions prevented her from returning to New York.

Minna D. Kuehn, the lecture-recitalist, is another successful Soder-Hueck pupil.

Francesca Caruso, operatic tenor, has great possibilities. His voice is splendidly fitted for opera.

Many more could be named, but space forbids.



ADA SODER-HUECK.

A few gifted singers from the so called junior class which Mme. Soder-Hueck is training are Caroline McCausland, lyric soprano; Daisy McGlashan, coloratura soprano; Helen Hopkins, mezzo-soprano; Anna Hahn, lyric soprano; Irene O'Brien, lyric soprano; Edna Sullivan, dramatic soprano; Charles Lehman, basso; George Lovell, tenor. All those named above are studying for professional career and have voices of exceptional beauty to work with. Aside from these, many professionals are coaching with Mme. Soder-Hueck, working up their song repertoire, especially the German Lied, for which Mme. Soder-Hueck is considered an expert. She also has the able assistance of the best accompanists for this line of work. Many new students also have commenced their studies with Mme. Soder-Hueck this season.

Mme. Soder-Hueck again, as last season, is arranging a frequent number of musicales and song recitals to display her art as trainer and coach before the public, dates of which will be announced later. New booklets have been printed containing all the details of the Soder-Hueck studios, and those interested may write to 1425 Broadway, New York, and obtain same.

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Marie Nelson Expresses Her Pedagogical Views.

"In my opinion nothing is so obvious as the paramount importance of developing the music student's characteristic individuality, and yet the matter is often neglected because of the efforts made to turn the study of the art into a continuous process of mere imitation."

Thus spoke Marie Nelson, the gifted American pianist-composer and pedagogue, whose studios are at 797 Crotona Park North, New York, and whose work may best be judged by the admirable technic and marked individuality of expression which characterizes the playing of her pupils. Miss Nelson was for some time private piano instructor in an aristocratic German family in Berlin, closely connected with Imperial German court circles. In a recent interview she was prevailed upon to express her views concerning the ideals to be realized in the sphere of music teaching.

"Then again the music instructor is apt to point with pride to the improvement in the pupil's technic," continued Miss Nelson, "but in nine out of ten cases this very technical skill is designed to cloak over serious shortcomings in musical expression, and is, therefore, rather a negative than a positive accomplishment. The soulless, expressionless performer, whether he be vocalist or instrumentalist, may be an excellent imitator of the ways of great artists, but he is not an artist capable of interpreting to his audience the sublime message of the musical art."

"There is so much to be said regarding method in music instruction," continued Miss Nelson, "that in a brief discussion of the subject only its cardinal features can be touched upon. Whatever the music teacher's method may be otherwise, it should possess a certain amount of flexibility in order that it may be adapted with ease to the pupil's temperament. This is necessary to make the study of the art pleasant and entertaining, while at the same time promoting the untrammelled development of artistic individuality. Of equal importance is the capacity of a method to train the pupil's ear and mind for analytical appreciation of classic music by a gradual and judicious introduction into the study of harmony and music theory in general. When the music student begins to appreciate a piece of music in the light of a conscious analysis of its component parts, the true musical artist will fast bud up in him."

"Beethoven is my favorite composer. He has sometimes been called both the musical poet and the musical painter, because he expressed in beautiful music the entire gamut of human emotions. I would call him the apostle of the musical art, as it was he that revealed to the world the sublime and immortal mission of music."

A fitting tribute to Miss Nelson's art was paid by the Washington (D. C.) Times, as follows: "Today she (Marie Nelson) stands almost unsurpassed as the youngest pianist capable of combining original interpretation with exceptional technic in the execution of the master works of Liszt, Chopin, and Bach."

Marian Veryl's Recital.

Marian Veryl, the young American soprano, will make her New York debut in a song recital at Aeolian Hall, Monday afternoon, November 1. She will be accompanied by Alberto Bimboni, and will present an interesting program.

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CANADIAN BREVITIES.

Toronto, Canada, October 8, 1915.

George E. Boyce, pianist, a young Canadian pupil of Prof. Michael Hambourg, of this city, gave a successful recital last night before about two thousand people at Massey Music Hall. His comprehensive program included compositions by Bach-Tausig (toccata and fugue, in D minor), Chopin and Liszt. The numerous recalls were a tribute to the young artist's fine execution and admirable interpretative powers, the whole event reflecting much credit upon instructor and pupil. Among those present were Lady Falconbridge, Justice and Mrs. Anglin, the Misses Anglin, Mr. and Mrs. Chadwick, Mr. and Mrs. von Kunitz, Signor and Signora Carboni, Mr. and Mrs. W. O. Forsyth, Professor and Mme. Hambourg, and the Misses Hambourg.

Robert Parker, the baritone, who arrived here from the West in time to participate as soloist in Mme. Melba's concert of October 4, granted the writer a bright interview after the program was over. Mr. Parker is most enthusiastic regarding Melba's recent triumphs in Australia. "She sang better at every concert," he says. One of his chief successes among many others on Monday night was made in an Irish song, which goes to prove that John McCormack and other eminent musicians of his nationality would be welcome here this season. Mr. Parker was met here by his young and beautiful wife, and together they left for New York the next day. The high esteem in which he and his singing are held by Mme. Melba was indicated by the fact that immediately upon his appearance in her reception room behind the stage she presented him to Lord Richard Neville, the chief patron present, and representative of their Royal Highnesses, at Ottawa.

The Associated Studios have opened for the season in this city with Clive Budd as musical director and Reginald Matthews as business manager. The faculty includes: Voice, Francis Fischer Powers; piano, Clive Budd; modern dancing, Lillian F. Roberts; languages, Mr. and Mrs. H. Fielmann; violin, Oliver S. Colbautson.

Elliott Haslam, Officier d'Academie, Paris, is now teaching singing in this city, having selected for his headquarters a studio at Nordheimer's fine new Yonge street warehouses.

Under the patronage of their Royal Highnesses the Duke and Duchess of Connaught, a Canadian music festival will take place, arranged by United Empire Loyalists, for the benefit of the Canadian Aviation School, at Massey Music Hall, on October 22 and 23. The soloists will be Margaret Keyes, Pauline Donalda, D'Jane-Lavoie, Lucille

Colette, Winnifred Bambrick, Evelyn Starr and Paul Du-fault.

LATER ITEMS.

Toronto, Canada, October 14, 1915.

The president, officers and members of the Toronto Local Council of Women have issued invitations for a reception and musicale in honor of the Marquis and Marchioness of Aberdeen and Temair at the magnificent residence of Colonel Sir Henry and Lady Pellatt, "Casa Loma," on Tuesday evening, October 19, at 9 o'clock.

The Toronto Mendelssohn Choir has selected January 31, February 1 and 2 as the dates of its three concerts at Massey Music Hall under the inspiring baton of Dr. A. S. Vogt. The Russian Symphony Orchestra of New York is to take part in each program. Patriotic funds will benefit by the proceeds.

The Toronto Arena will present a brilliant scene on October 21, 22 and 23, when the Boston Grand Opera Company and the Pavlova Ballet Russe will be the attractions. On October 21, "Trafalgar Night," Felice Lyne will be the prima donna in "The Dumb Girl of Portici."

A local writer of high repute, contributing to the Toronto Evening Telegram of October 9, says:

"No more fascinating address has ever been heard by the Sir Henry Pellatt Chapter, I. O. D. E., than that of their opening meeting for the season yesterday, when J. Allan Dunne, author and magazine writer, who is now in Toronto for the Boston Opera Company, spoke on opera."

Several concerts have been given at Niagara-on-the-Lake recently, for the enjoyment of soldiers stationed there. Among artists taking part were E. J. Pull and J. Quarrington. The tents near the shore and groups of soldiers on the wharf presented a picturesque scene as viewed by the writer from the steamship deck on Monday last, Canadian Thanksgiving Day.

It is reported in Toronto today that their Royal Highnesses the Duke and Duchess of Connaught and the Princess Patricia attended Mme. Melba's concert in Montreal last evening.

The Women's Canadian Club of Victoria, B. C., gave a concert on October 8 for Australian cadets, at the palatial C. P. R. Empress Hotel. Soloists included Mrs. Macdonald Fahey, Cadet Stanley Saunders, Mrs. Joseph Hinton, Mrs. F. W. L. Moore and Cadet Aubrey Melrose. An address was given by Lieut. J. J. Simons and the Cadet Band contributed selections.

Under the patronage of the Lieutenant-Governor of British Columbia and Mrs. Barnard, the Australian Cadets presented a patriotic program at the Royal Victoria Theatre, Victoria, B. C., on the evening of Friday, October 8. The event was under the auspices of the Imperial Order of the Daughters of the Empire. The features included solos, duets and a play, "Called to the Front."

J. D. A. Tripp, the pianist and teacher, of Vancouver, visits Victoria regularly to give instruction at his Menzies street studio. This eminent artist, formerly of Toronto, has met with much success on the Pacific Coast, where he would be well qualified to direct a large conservatory of music.

Mrs. Macdonald Fahey, one of the most gifted of Canadian sopranos, who is a daughter of Mr. Lugin, editor of the Colonist, of Victoria, B. C., is now teaching singing at her residence on Duchess street in that city. Mrs. Fahey's beautiful voice and interpretations have won for her a fine reputation among Pacific Coast soloists.

MAY CLELAND HAMILTON.

Mme. de Sales' Studio Opening.

Regina de Sales, the well known teacher of singing, formerly of Paris, opened her fall term at her Carnegie Hall studios, New York, with a pupils' recital. Some of the more advanced who took part were Gladys Parker Wheelles and Erin O'Neal, of Macon, Ga.; Katharine Viley, of Kansas City, Mo.; Allee Sanford, of Los Angeles, Cal.; Lillas Jordan, of Providence, R. I.; Mildred Hardon, of Valhalla, N. Y.; Esther Bancroft, of Wilmington, Del.; Elizabeth Wilds and Susie Ogden, of New York.

These recitals are given twice a month for the purpose of enabling the young ladies to appear easy and natural before an audience. Mme. de Sales, in introducing such

recitals, is pursuing the same course of training that was a part of her Paris studio, where deportment, appearance and ease of manner were factors of her European success as a teacher. Although only a short time in America, Mme. de Sales has secured a large clientele, many of her pupils having made the journey from France with her, while many others immediately enrolled themselves upon her arrival.

Mlle. de Tréville Sings American Women's Songs.

Yvonne de Tréville, the noted coloratura soprano, gave her interesting and attractive program, "Three Centuries of Prime Donne," at the Texas Woman's Fair, Majestic Theatre, Houston, Tex., Thursday afternoon, October 14. Her program as presented at this time was practically the same as the one presented in Aeolian Hall, New York, last season, and reviewed in detail by the MUSICAL COURIER at that time. Part three of the Houston program offered some variation in introducing songs entirely by American women composers all arranged for or composed and dedicated to Mlle. de Tréville.

A portion of the appreciative review of Mlle. de Tréville's program, which appeared in the October 15 issue of the Houston Daily Post, follows:

"The physical environment in which occurred yesterday afternoon the recital en costume of our always and entirely charming Texas born songbird, Yvonne de Tréville, was conspicuously worthy as a setting for the clustering gems of pure tonal art that she so gladly gave us. The Majestic Theatre's interior forms in itself a fitting casket for the inclosing of many sorts of rare artistic excellencies, whether their appeal be to one or to all the senses; and the special stage setting for this De Tréville affair was in exquisite harmony with the several picturesque and beautifully appropriate costumings of both the singer and her accompanist. The mise-en-scène, which showed a part of an elaborately ornate garden landscape, as a pictorial composition was beautifully balanced and convincingly realistic in effect.

"The opening group of songs belong to the age of Louis Quatre and of Queen Elizabeth. The first one, the Lullaby minuet, was queerly attractive in itself, and besides, the stately grace of its rhythmic movements much enhanced by contrast the charm of Martini's 'Love is a Deceitful Child.' De Tréville sang this Martini song inimitably well. Her exquisitely musical voice made but one element in the perfectly rounded artistic whole.

In singing the old Cary pastorale the pure tones fell with fully rounded sweetness, and the instrumental part of this composition interestingly shows the quaintly characteristic style of music written for the old virginals, that ancestor of our present day piano.

"The second grouping was of songs belonging to the later half of the nineteenth century, and opened with Proch's delightful theme and variations. The variations at times almost dazzled the singer's wonderful display of vocal agility, while at all times her rich qualities of tone delighted the listener. In that variation that comes before the last, did you catch the pure sound in quality of violin harmonics? And in the very last series of the original theme's embellishments there came once or twice the clarinet coloring, then toward and at the very end came fine flute notes.

"The cluster of Scandinavian Folksongs suggested as an analogy the 'fragile fairness of northern flowers.'

"I couldn't find for myself the full merits of that mad scene from the old Meyerbeer opera. I don't think I ever heard it before—and I shan't feel greatly worried if I never hear it again. But this I do remember about it—that De Tréville's best thrilling passage was that that came in crescendo just in advance of the final skyrocket note.

"Fascinatingly chic in effect was the extra, given after this second group. De Tréville, in her picturesque (not grotesque, ever) crinoline costume, seated herself at the piano and enchantingly sang the famous old Jenny Lind 'Echo Song.' . . .

"The seven songs of the program's closing section were all compositions by American women, and all written especially for De Tréville. One of the women a Texan, too. They were all attractive, each in its own special way."

Scottish Pianist to Appear at Aeolian Hall.

Winifred Christie, the Scottish pianist, whose recitals in London, Berlin, Paris and other European capitals have been features of the recent concert seasons, will make her American debut at Aeolian Hall, New York, on Wednesday afternoon, November 17.

The Musicians Concert Management will direct the first American tour of this attractive young artist, whose pictures recall the youthful Ellen Terry, and this tour promises to be an extended one.

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France—Paris: Theatre des Champs Elysees.
England—London: Covent Garden.

Russia—Petrograd: Imperial Opera.
Belgium—Brussels: Monnaie de Brussels.
South America—Rio de Janeiro: Teatro Lirico.
Cuba—Havana: National Opera.
United States of America—New York: Manhattan Opera, Metropolitan Opera. Chicago: Chicago-Philadelphia Opera Company.
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Cecilia Augurs Well for the Future.

Omaha, Neb., October 22, 1915.

The Boston Symphony Orchestra made its initial local appearance on Thursday evening, October 7, this being the first concert of a series to be given here this season with the backing of the Associated Retailers of Omaha, who on this occasion made its first public and official espousal of the cause of music. The event is big with promise for the future, as the association is a powerful one locally and well able to put through its undertakings. Lucius Pryor is acting as local manager for the course.

EVELYN HOPPER MAKES HAMLIN BOOKINGS.

Evelyn Hopper, well known in local and national managerial circles, has just returned from the West coast, where she journeyed in the interest of George Hamlin. In connection with Mr. Hamlin's reengagement at the autumn festival, recently held at the San Francisco Exposition, Miss Hopper placed him with the Saturday Club of Sacramento, Cal., also for a "George Hamlin Day" at the San Diego Exposition, and for a similar engagement at Houston, Tex., in the course of the Merchants' and Manufacturers' Exposition.

NEW MUSICIANS ANNOUNCED.

The Omaha Conservatory of Music has recently issued a prospectus in which appear the names of several well heralded musicians who are available here at the present time because of disturbed conditions in Europe. Conspicuous among these are the names of Jonas Brill, violinist; Alexander Wurzbürger, pianist, and Patrick O'Neil, tenor. These artists are all said to have enjoyed extensive European careers.

CHRISTINE MILLER VISITS OMAHA.

Christine Miller is making a trip to the Pacific Coast by convenient stages, in the course of which she is giving a series of unique musical evenings in the cities visited. Accompanied by records made by herself for the Edison talking machine, Miss Miller sang a number of her most successful songs, part of the time in unison with her own voice, and again in an independent part. The event took place in the ballroom of the Fontenelle Hotel, and proved most interesting and highly enjoyable.

JEAN P. DUFFIELD.

Charles Harrison to Sing in Arkadelphia.

Arkadelphia, Ark., October 18, 1915.

Charles Harrison, the New York tenor, has been engaged to sing in Liza Lehmann's "Persian Garden," which will be given in the auditorium of Ouachita College, February, 1916. The production will be under the direction of A. Hosken Strick, head of the music department at Ouachita College, and other soloists will be Mrs. W. Noel Adams, Hazel Heard and B. M. Mace, voice pupils at the college.

It is seldom that this difficult work is undertaken by students of a college and the effort reflects credit on this well known Southern Baptist college and its head.

ARKADELPHIA CHORAL SOCIETY.

The Arkadelphia Choral Society, under the direction of A. Hosken Strick, has resumed rehearsals. "The Messiah" will be given with prominent soloists (names to be announced later). Several choirs of the State are anxious to join the Arkadelphia forces, and the number of the chorus will doubtless reach the two hundred mark. It is the desire of the director to make this society one of the greatest in the Southwest.

FACULTY CONCERT AT OUACHITA COLLEGE.

The faculty concert at Ouachita College, Arkadelphia, Ark., took place recently. Those appearing on the program were: A. Hosken Strick, head of the vocal department, director of the First Baptist Church choir, and director of the Choral Society; Aileen Haralson, mezzo-soprano; Mattie White, pianist; Olive Rusk, reader. H. L. Mitchell, director and head of the conservatory, was the efficient accompanist. This concert was conceded to be the best in the history of the college.

May Peterson's New York Program.

May Peterson, soprano, will sing this recital program at Aeolian Hall, New York, Thursday afternoon (today), October 28:

Allegretto (Exultate) Mozart
Cave Selve (Atalanta) Handel
Ah, che amando era felice (Ratto del Serraglio) Mozart
O wüst ich doch den Weg zurück Brahms
Die Forelle Schubert
Jasminstrauch Schumann
In einem Garten Erich Wolf
Keine Sorg um den Weg Joachim Raff

Contemplation Widor
Serenade Italienne Chausson
Il pleut des petates de fleurs Rhene-Baton
Aux temps des Fees Koehlin
J'ai pleuré en rêve Hüe
The Summer Wind Victor Harris
Snowflakes Mallinson
Indian lullaby, Wi-um Lieurance
To a Messenger LaForge
Victor Harris will assist.

Percy Grainger in Tchaikowsky Concerto.

In view of Percy Grainger's pending performance of the B flat minor piano concerto of Tchaikowsky with the New York Symphony Society, on Sunday afternoon, October 31 (which will be his first appearance in New York this season), the following excerpts from European criticisms of his performances of this work are of interest:

QUEEN'S HALL ORCHESTRA SYMPHONY CONCERT,
LONDON.

We can recall no previous occasion on which was shown so exquisite a poetic insight into this composition. At the close the pianist was summoned to the platform by the audience times difficult to count; he had aroused them to a genuine enthusiasm.—The Daily Telegraph, London.

Brilliant as was Percy Grainger's performance of Tchaikowsky's B flat minor piano concerto at Queen's Hall from the technical standpoint, it was even more brilliant in the interpretative sense. It was, no doubt, the fact that Rubinstein foresaw playing of such arresting force as that to which Mr. Grainger treated his hearers, which led him to change his mind in regard to a work concerning the merits of which he was induced to form a hasty and ill considered opinion. Mr. Grainger adjusted the balance between the pianistic and aesthetic claims of the music with unerring judgment, and the result was a performance of singular power, charm, and sense of proportion.—London Standard.

GURZENICH CONCERT, COLOGNE.

(CONDUCTOR: FRITZ STEINBACH.)

Grainger's technic is so perfect that it closely approaches the impeccability of a mechanical instrument. At the same time he is one of the most soulful and dignified of musicians. Though so young, Grainger is a master.—Cologne Kölnische Zeitung.

Behind all of Grainger's resplendent pianistic equipment beats the emotional heart of a true artist. The very soul of music inspires him.—Cologne Kölner Tageblatt.

MUSEUMS-KONZERT, FRANKFORT A/M.

(CONDUCTOR: MENGELBERG.)

Percy Grainger proved a quite exceptional interpreter of the concerto. The style of the composition was intuitively caught, and the work presented with impeccable technic, life-lit spontaneity and great imaginative power. The artist was accorded a magnificent reception.—Frankfurter a/M. Zeitung.

At last a poet at the piano! Grainger is one of Art's chosen ones.—Frankfort a/M. General-Anzeiger. (Advertisement.)

Mrs. Beach's Salt Lake City Program.

The following program was given in Salt Lake City on October 25 by Mrs. H. H. A. Beach, who had the assistance of Fernanda Pratt, contralto:

Piano—
Fantasia, C minor Bach
Loure, G major Bach
Nocturne, B minor Sgambati
Rhapsodie Brahms
Mrs. Beach.

Songs—
Amour, viens aider, from Samson and Delilah Saint-Saëns
D'une Prison Hahn
Im Herbst Franz
Frühlingsnacht Schumann
Miss Pratt.

Piano—
Les Reves de Columbine (Suite Francaise) Beach
La Fee de la Fontaine Beach
Le Prince Gracieux Beach
Valse Amoureuse Beach
Sous les Etoiles Beach
Danse d'Arlequin Beach
Mrs. Beach.

Songs—
Ah, Love, but a Day Beach
Grossmütterchen Beach
Scottish Cradle Song Beach
Good Morning Beach
My Star Beach
The Thrush Beach
Miss Pratt, accompanied by the composer.

Piano—
Scottish Legend Beach
Phantoms Beach
Fireflies Beach
Gavotte Fantastique Beach
Mrs. Beach.

Carl Friedberg to Assist Kneisels.

Carl Friedberg has been re-engaged as assisting pianist for the first Kneisel Quartet concert in Boston, November 2, and New York, November 9. Mr. Friedberg will play the cello sonata by Chopin with Mr. Willecke on both occasions. This artist will appear also with the same organization at its first Chicago concert, November 21, under the direction of F. Wight Neumann. The Kneisels will then play the Richard Strauss quartet for piano and strings.

Mr. Friedberg will make his first appearance in Washington, D. C., December 10, at one of the concerts in the artists series under the management of Arthur T. Smith.

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LOS ANGELES DOMINANT CLUB OPENS ITS SEASON.

Auspicious Beginning of Year's Work—Local Musicians Visit San Francisco—Studio Notes.

The Dominant Club opened its season October 2, at the Ebell Club House. It was certainly a most auspicious beginning of the year's work. The afternoon's program was given over to Havrah Hubbard, the well known critic, writer and lecturer. Mr. Hubbard reviewed two of the recent operas, "The Love of Three Kings," by Montemezzi, and "The Secret of Suzanne," by Wolf-Ferrari.

Preceding Mr. Hubbard's talk, Katherine Ebbert, the new president, addressed the club briefly and before introducing Mr. Hubbard she reminded the club members that it was the seventy-eighth birthday of their beloved Jenny Kempton, and in a gracefully turned speech and appropriate verse, presented to the beautiful old artist a huge bouquet of roses. It is the pleasure of the club at the first meeting each year thus to honor this most cherished member. Then Miss Ebbert introduced Mr. Hubbard.

Mr. Hubbard very modestly characterizes his wonderful illuminations as "opera talks." The personality of each character is wonderfully sustained throughout, in voice and gesture. He held the audience as in the hollow of his hand, as it were, and they responded to every emotion he was portraying.

After the intense tragedy of Montemezzi's opera, it was a great relief to enter into the charm and classic simplicity, as well as the humor, of "The Secret of Suzanne." This, Mr. Hubbard met equally well and kept his audience laughing.

Much credit must be given to Wm. Ellis Weston, the young pianist who was Mr. Hubbard's assistant. His undercurrent of melody, which never dominated, was perfectly balanced and artistically conceived.

HUGH ALLAN IN LOS ANGELES.

For the most part in a very quiet manner, Hugh Allan, the young baritone, of whom California can be justly proud, has been spending the summer in his old home at San Diego, and the environs of Los Angeles. Mr. Allan has been exceedingly popular socially, as well as musically, and it is with difficulty that he has secured the rest for which he came. His appearance at San Diego was a great success and he has been urged to fill a return engagement this month. He will sing a recital for the Friday Morning Club, October 22, and give a concert at the Kendis on the 23rd. He will also fill some dates with Mrs. H. H. A. Beach the last of the month. He returns the first of November to fill his concert engagements in the East.

Mr. Allan is one of the youngest of our American artists and what he has accomplished is quite remarkable. Aside from the great beauty of his voice, his art shows a thoughtfulness and comprehension far beyond his years. His success will be limited only by his endurance.

DR. CLARK IN HOLLYWOOD.

Dr. Frederick Clark gave the first program of the Hollywood Women's Club at its beautiful club house, Wednesday, October 6. Dr. Clark's reception was more than flattering and it was plain that he gave genuine pleasure with his versatile art. Perhaps the chief characteristic of Dr. Clark's work is this same versatility which enables him to grasp the content and disclose widely divergent emotions. This he does with the facial expression and diction quite as much as with the voice. His reading of the Riley poems is entirely characteristic and most delightful.

Dr. Clark is much enamored with California and hopes to remain. He has been doing some work with one of the large film companies here and has taken a temporary studio in the Blanchard Building. It is hoped that we may retain him.

The Hollywood Club has this year organized a section in music under the direction of Bessie Bartlett Frankel. Beside the public programs they will take up lines of special study, Russian music being one of these. Hollywood is filled with splendid people and those appreciative of the arts. This new section of the club will, no doubt, prove most attractive.

Mrs. Edward Winterer, the new president of the club, gave a graceful greeting upon this occasion, and will encourage the development of the club along all lines of appreciation.

MME. DREYFUS IN SAN FRANCISCO.

A number of Los Angeles musicians have been attracted to San Francisco this summer for their vacation and a visit to the Exposition. All of them report a splendid time and special courtesies from the musical fraternity in the Northern city. Among these was Estelle Heardt Dreyfus, whom I saw in her studio the other day, and who spent several weeks in San Francisco. She said she never had enjoyed more the meeting of musical people. She was the recipient of several courtesies and filled two important

engagements. She was entertained at a reception given by Mrs. Wallace Wheaton Briggs, president of the San Francisco Musical Club, and was the guest of Mrs. Warner Campbell, a well known musician. She was also entertained at a tea by Emelia Tajetti. Mme. Dreyfus was engaged to sing at the banquet given in honor of Col. Goethals by the International Congress of Electrical Engineers. Later in the season she will fill some engagements in San Francisco and Eureka.

Mme. Dreyfus is again established in her studio on the eighth floor of the Majestic Theatre Building, and will continue her teaching and also give some recital programs here. Her programs, which are both unique and artistic, have attracted wide attention.

MRS. RYUS TO LEAVE LOS ANGELES.

It is a matter of genuine regret to her many friends to learn that Mrs. Harmon D. Ryus will make San Francisco her home, for this winter at least, and perhaps permanently. Mr. Ryus has been made Western manager of one of the large automobile firms, with headquarters at San Francisco, and this sunny little artist covered the situation when she said, "When you have to choose between clubs and your husband, it is quite plain the husband must come first."

Mrs. Ryus has been curator of the music section of the Ebell Club for the past four seasons and has built it up into one of the most important sections of the Club. As Celeste Nellis, Mrs. Ryus was a successful concert pianist both in this country and in Europe, but since her marriage six years ago, has done no professional work. She has, however, been incessantly busy with the educational and philanthropic enterprises of the city, and as an artist, no member of the Los Angeles colony is more universally esteemed. Socially and musically she is one of the most popular women in the city, and it will be hard to fill her place. San Francisco, therefore, is to be congratulated.

STUDIO NOTES:

I have been trying to make the rounds of the studios the past week. Have made only a small beginning as yet, but find that many of the teachers are already busy, and there seems to be a universal feeling that this year is going to see a turning of the tide in a business way. I went to Pasadena one day and was able to see several.

E. Marie Elliott, well known lecturer and teacher, the exponent of the Fletcher method in Pasadena, and connected with the Throop Institute, was seen in her private studio at 316 East Colorado St. Miss Elliott is one of the busiest women of her profession. She not only teaches all day but, as one of her friends says, "studies all night." She also was one of the San Francisco visitors this summer and was entertained by some of the most prominent people in the Northern city. While away she visited in Santa Barbara, being the guest of Mrs. Walter Douglas. While there she gave a lecture before the Cosmopolitan Club, reviewing the operas "The Nightingale" by Strawinsky, and "Legend of Joseph" by Strauss.

I called also at the Eleanor Miller School of Expression. Miss Miller, who was so long associated with the educational and artistic life of St. Paul, has been in California several years, and has established herself in Pasadena. She reports that this season opens most auspiciously. She has moved the school into larger quarters at 88 South Los Robles where she has a large and beautiful room for the recitals and a commodious house for the accommodation of the school. Miss Miller says she will do more reading herself this year and will fill a number of engagements. She is in much demand both for readings and for the reviews of the modern dramas. To the latter Miss Miller brings a gift that is very rare. She has associated with her this year Blanch Strong, who, for a long time, was teacher at St. Mary's at Faribault and the Stanley School for Girls, in Minneapolis.

C. G. Titcomb, also a former St. Paul resident, lives in Pasadena, where he has a private studio in his home on North Los Robles, and spends part of the week at his studio in the Majestic Theatre Building, this city. Mr. Titcomb is one of the best known teachers in the Northwest, and has many former pupils among the profession out here.

Among those I called on in Los Angeles were Theodor Gordoehn, who is busy with his violin classes in the Majestic Building and reports some excellent talent among his pupils.

Oscar Seiling is again in his studio in the Blanchard Building and has begun rehearsals with the Brahms Quintet. Later in the season Mr. Seiling may do some concert work with his wife, who is Louise Gunning, the opera singer. Miss Gunning is at present filling an engagement on the Eastern circuit of the Orpheum.

Homer Grunn, also of the Brahms Quintet, has moved into a new and beautiful studio on the fourth floor of the Blanchard Building. Mr. Grunn is writing some beautiful songs this season, one of which has just been accepted by Boosey.

Mr. and Mrs. Heinrich Von Stein have taken no vacation this summer except such as they get spending the week-

ends on their fine yacht, in which they take numerous short trips. When I was in the studio the other day, Mrs. Von Stein showed me a very beautiful letter of appreciation and friendship from Ossip Gabrilowitsch. Mr. Von Stein is receiving many commendations on his Rector system, a series of helps for music teachers and a course of lessons which are proving valuable to a large number.

JANE CATHERWOOD.

PITTSBURGH ANTICIPATES A FINE MUSICAL SEASON.

Art Society Inaugurates Series of Concerts—Advance Announcements Give Promise of Many Melodic Treats This Winter.

Pittsburgh, Pa., October 20, 1915.

The past week has opened what promises to be the most remarkable musical season ever experienced in Pittsburgh. Not only will the city enjoy three courses given by the Art Society, Heyn series and the Ellis series, but it will hear many other artists under private management and through the Tuesday Musical Club and Twentieth Century Club and others. The Art Society opened its course last Friday evening, October 15, with Harold Bauer, whose art is ever a source of great satisfaction. He has appeared here several times and with increasing popularity each time. The other numbers on the Art Society schedule this season are the Flonzaley Quartet, Mrs. H. H. A. Beach, composer-pianist, and Marcella Craft, soprano, Christine Miller, contralto, Wilhelm Middelschulte, organist, and Harry Weisbach, violinist, on January 11; Pablo Casals, cellist, Paul Reimers, tenor, with Carl Bernthaler at the piano, for February 18; Tilly Koenen, contralto, with Angelo Cortese, harpist, on March 17. This makes a delightful program, inasmuch as most of the participants are newcomers in Pittsburgh.

THE HEYN RECITALS.

It is a question if such a galaxy of stars has ever appeared on one course here, as we have for the Heyn recitals. At least it is a program which is bound to create a lasting impression. Tuesday evening, October 26, Pasquale Amato, and Frieda Hempel, will open the season; on November 23, Fannie Bloomfield Zeisler and Mischa Elman appear; on December 28, Marie Rappold and Yolanda Mero; Titta Ruffo, January 7, and John McCormack, January 21. Such a series speaks for itself. Edith Taylor Thomson is the manager of this splendid array.

THE ELLIS SERIES.

The Ellis series opened with Geraldine Farrar assisted by Reinald Werrenrath, baritone, and Ada Sassoli, harpist, in Carnegie Music Hall, October 19 (last evening). Such a combination headed by Farrar hardly needs comment. Standing room was at a premium. On November 16, Melba will be the drawing card; December 7, Fritz Kreisler; January 4, Mme. Homer and Harold Bauer. May Beegle is responsible for the success of this array of talent.

A FEW EXTRAS.

Sandwiched in between the courses we are to have David Bispham and his company in "Adelaide," in the Schenley Theatre, Saturday, November 13, and Paderewski on February 8. Both of these numbers will be managed by May Beegle.

BARSTOW-DAVIDSON RECITAL.

Rebecca Davidson and Vera Barstow are to appear in joint recital. These are two of the most talented artists ever turned out by Pittsburgh. They are already coming into national prominence and will no doubt draw a large audience when they appear in Carnegie Music Hall, November 9. Edith Taylor Thomson will manage this concert.

KAUFMAN RECITALS.

Vera Kaighn and Dallmeyer Russell are the artists to appear at the Kaufman recital, Thursday afternoon, October 21. A splendid program will be given. As both Miss Kaighn and Mr. Russell are unusually popular a large audience will be in attendance.

RABINOFF ORGANIZATION COMING.

Rabinoff's Boston Grand Opera Company will appear here this winter with the Pavlova Ballet.

HOLLIS EDISON DAVENNY.

Emma Roberts Substitutes in Church of Pilgrims Quartet.

Emma Roberts, the contralto, is now singing in the quartet choir of the Church of the Pilgrims, Brooklyn, taking the place of Elsa Baker who is on leave of absence for six weeks. The music at this church, which long has been noted for its excellence, is under the direction of A. Y. Cornell, and other members of the quartet are Olive Kline and Lambert Murphy.

Minneapolis School of Music Notes.

Rose Kaufmann, pianist, a new member of the faculty of the Minneapolis School of Music, gave an interesting program recently. Miss Kaufmann returned a short time ago from Leipsic, where she studied with Herr Teichmüller, of the Leipsic Conservatory.

Beth Evans, soprano, pupil of William H. Pontius, sang Tuesday evening, October 12, at a wedding ceremony at the Church of Our Saviour. On Thursday evening, October 7, Miss Evans appeared in an orchestral recital, at this church. She also appeared in a program Monday evening, at a charity bazaar, in the Arc Auditorium.

Much interest is already aroused by Signor Fabbrini's piano recital in the school hall. Signor Fabbrini is a member of the faculty.

Leo Nadon, tenor, advanced pupil of William H. Pontius, gave two groups of numbers at a banquet held in the West Hotel, Thursday evening, October 14. Mr. Nadon was accompanied by Mr. Mason.

Esther Jones-Guyer, of the faculty, will give a recital in Faribault, Minn., in November. She will be assisted by Katharine Hoffman, pianist.

To meet an increasing demand for evening study, a number of teachers of the several departments, have consented to plan their teaching time accordingly.

Teachers of the St. Paul branch studio report an increasing registration.

Margaret Hicks, post-graduate, and for the past two years a member of the faculty of the Minneapolis School of Music, who is taking a course in piano and composition in the New England Conservatory, played Beethoven's trio, in C minor, for a pupil's recital in Boston, October 9.

Charles M. Holt, director of the dramatic department of the school, will talk on "Dramatics for High Schools and Colleges" before the Minneapolis State Teachers' Association, on Friday, October 29.

Harold Henry Engaged by Amateur Musical Club.

Harold Henry has been engaged by the Amateur Musical Club of Chicago to give the second of its three artists' re-



HAROLD HENRY IN THE WHITE MOUNTAINS, NEW HAMPSHIRE.

citals. Mr. Henry opens this season early in November with a number of concerts in the Far West.

First of Historical Recitals Series.

The first of a series of six historical recitals will be given by Ossip Gabrilowitsch in Aeolian Hall, New York, Tuesday afternoon, November 2. The Russian pianist's purpose is to illustrate the development of piano music from the early days of the clavichord and harpsichord to the present time. The first program will be allotted to English, French, German and Italian clavier composers of the sixteenth, seventeenth and eighteenth centuries. Among the works to be offered are: "Pavane," William Byrd; "Minuet," Purcell; "Le Coucou," Daquin; "Le Tambourin," Rameau; sonata in A major, Scarlatti; chromatic fantasia and fugue, Bach; "The Harmonious Blacksmith," Handel; sonata in E minor, Haydn; and variations in F major, Mozart.

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Felice Lyne's Success as Elvira.

As the Spanish princess, Elvira, in the Boston Grand Opera Company's production of Auber's "La Muta di Portici," Felice Lyne scored a distinct triumph in Chicago recently. Herewith are printed three newspaper opinions concerning her debut in this role:

"Felice Lyne shares with Michailoff the ungrateful task of portraying the aristocracy in a popular drama. Nothing but simpering artificiality and an elaborate insincerity will suit the roles of two 'enemies of the people,' and so these two must trill and arpeggio their way through the maze of human passions and real melody and come out untouched by either. . . . Her roudades are impeccable, and the quality of her voice is a refreshing departure from the piccolo-like harshness of the usual coloratura soprano. The notes are a bit richer than those of a flute; they reminded me somewhat of the high notes of a clarinet played by a French clarinetist.

"I found time to visit Miss Lyne for a few minutes be-

tween the acts and was very disappointed to find that she had never starved, had not lived in the Latin Quarter, had not been discovered at the age of ten years singing in a disreputable cafe by some one who never explained how he happened to be there—in short, she had nothing of the new prima donna makeup except the voice and the stage presence and a string of successes circling the globe."—Chicago Examiner.

"Next in curiosity was the personality and powers of Felice Lyne, who brought Oscar Hammerstein's ill-starred London venture its chief glory a few seasons ago. The young American prima donna was the sensation of the evening. . . . Miss Lyne was the singing sensation of the evening. This young woman, American by birth, seems to be ordained to carry on the traditions of coloratura art. She'll have a lonesome job. Few there are who are gifted with her beautiful tone; it is a timbre soft of texture, clear, and even. In technical surety, she is an artist. . . .

. . . Not one of the younger vocal gymnasts heard here in the last decade has so justified this ancient art."—Chicago Daily Tribune.

"In the part of the Princess Elvira, Felice Lyne, . . . disclosed a style of vocalism that was deserving of much praise. Her's is a voice well suited to the bravura which was so well beloved of composers and of their audiences in the days of Rossini and Donizetti. Miss Lyne's voice . . . carries well, and undeniably it was handled with no little virtuosity. She will be worth hearing again."—Chicago Herald.

Paul Dufault's Engagements.

Paul Dufault, the favorite tenor who has sung in the Antipodes on two separate tours as well as in various parts of the United States and Canada, achieved a great success in his recent appearance in New Bedford, Mass. On October 20 he went to Toronto for two concerts, and started the season exceptionally well. Frederic Shipman, his manager, states that conditions in Australia and New Zealand are such, despite the war, that he is arranging for another tour in that distant land in the spring of 1916.

Following are some of the New Bedford press notices:

Mr. Dufault is a great favorite with many people here, and justly so, for in addition to his fine voice he has remarkable temperament

both musical and dramatic, and a sureness of technique that never fails him. There is beauty enough in the tenor's tones to tempt him to sing for luscious tone alone, yet to this temptation he never yields unless the sentiment of the composition justifies it.—The Morning Mercury.

M. Dufault was undoubtedly the "star" of the evening.—New Bedford Evening Standard.

It has been the privilege of this writer to sing the praises of M. Dufault before in these columns, and he is glad to have an opportunity to do so again, for rarely has he heard a more satisfactory recital singer in many years' experience all over the country. In fact, if all the singers to whom it is the critic's business to listen, were of the calibre of M. Dufault, the business of attending concerts would be a source of unmitigated pleasure, which unfortunately it is not. M. Dufault has not only a charming manner in his singing, but he has besides every requisite that goes into the making of a first class artist. Voice, style, personality, and a voice that responds readily to every demand made upon it, are his chief assets. He has almost an uncanny power of coloring his tones to suit the text, so that everything he sings is interpreted in the true sense of the word. He makes the auditor feel everything he sings, and you get the impression whether you understand the language in which he sings or not.—New Bedford Times.

Morristown Hears Excellent Program.

An audience of over nine hundred persons, attended the first concert of the season given under the auspices of the Friday Evening Club of Morristown, N. J., October 15. A vocal quartet under the direction of Bruno Huhn delighted the audience, while Sara Gurowitch, cellist, and Mr. Huhn at the piano, were also enthusiastically applauded. The quartet is comprised of Mary Ball, soprano; Merle Tillotson Alcock, contralto; Bechtel Alcock, tenor, and William Simmons, baritone. They were heard in a varied program of solos, duets and quartets, the perfect ensemble displayed in the latter being an excellent tribute to the thoroughness of Mr. Huhn's training.

Mr. Huhn also appeared on the program as a composer. Mr. Simmons' singing of his "A Secret from Bacchus" was so enthusiastically applauded that Mr. Simmons added in response to the many requests, Mr. Huhn's "Invictus." The composer was accorded an ovation. This was the program:

Amarella	.....Jesse Winne
Miss Ball, Mrs. Alcock, Messrs. Alcock and Simmons.	
Krishna	.....Branscombe
Macushla	.....Macmurrough
The Awakening	.....Spross
Mr. Alcock.	
Gondoliera	.....Henschel
Miss Ball and Mr. Simmons.	
When Two That Love Are Parted	.....Secchi
Flower Rain	.....John Loud
Mrs. Alcock.	
Polonaise de Concert	.....Popper
Miss Gurowitch.	
To a Messenger	.....LaForge
A Lover's Litany	.....Kramer
A Secret from Bacchus	.....Huhn
Mr. Simmons.	
Home to Our Mountain (Il Trovatore)	.....Verdi
Mr. and Mrs. Alcock.	
A Forest Song	.....Whelpley
A Love Song, with cello obligato	.....Holman
Miss Ball	
A Song of India	.....Rimsky Korsakoff
At the Fountain	.....Davidoff
Miss Gurowitch.	
Good Night, (Martha)	.....Flotow
Quartet.	

Warren Proctor, Tenor, Successful in Recital.

After his successful appearance with the Singverein, at the Auditorium in Chicago, Mr. Proctor left on a late train for Michigan, where he sang at recitals in Traverse City and Cadillac. Upon returning he was met by the good news that he had been selected for the tenor role of Judas Maccabeus in the Handel oratorio of the same name, to be given by the A Capella Society of Milwaukee. The work is to be given in German. The following review is from the Traverse City Record-Eagle.

Warren Proctor made his initial appearance before a Traverse City audience last evening and if his reception by the representative gathering, which had the good fortune of hearing his program, can be taken as a criterion, he has only opened the way for a lengthy series of trips to this city. He sang his way straight into the hearts of his hearers. It's a good old phrase; years ago it was sealed, labelled and set on the dusty shelf in the cannery, but now it must be dug out and put into service again, for no other grouping of words will quite convey the idea of the impression this young tenor made last evening.

Vigorous, versatile, keenly sensitive to changing moods, of splendid personality, and an artist of the truest type; that, perhaps, sketchily characterizes Warren Proctor. No one quality of his art is sacrificed for another. His tone is big, fine, even, and in perfect control; his range exceptionally large; his enunciation approaches perfection itself; the ability to jump from the spirit of one composition to another is surprisingly marked; his presence is commanding. And to solidify these factors of technique, sympathy, understanding, he is an artist of blood and bones; a master of his craft, with the physical ability to drive this truth home to those who hear him. In a word—what Warren Proctor attempts, gets over.—Advertisement.

Harry B. Loeb in New York.

Harry B. Loeb, New Orleans correspondent of the Musical Courier, is a visitor in New York, where he expects to remain until November 1. Mr. Loeb's trip to the metropolis is one of both business and pleasure.

Thuel Burnham

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GEORGE HAMLIN SINGS AT SAN DIEGO EXPOSITION.

Distinguished Tenor Appears to Advantage in Open Air Recital Assisted by Dr. H. J. Stewart at the Organ.

San Diego, Cal., October 21, 1915.

This city has witnessed a busy musical week. George Hamlin, the tenor, came first in a recital held at the Panama-California Exposition, and given jointly with Dr. H. J. Stewart. Mr. Hamlin was at his best and apparently enjoyed the experience of singing out of doors in October. His Handel numbers, "Love Sounds the Alarm" and "Where'er You Walk," and "If With All Your Hearts" (Mendelssohn) were particularly effective and the singer succeeded in making a deep impression.

It is doubtful whether any male singer has been so effective in the unusual surroundings, and it was regretted that Mr. Hamlin had not been heard earlier in the season when the crowds were at their height. Dr. Stewart played two organ solos and accompanied the singer in several numbers, Blanche Robinson being at the piano and succeeding unusually well under trying circumstances.

AMPHION CLUB OPENS SEASON.

The Amphion Club opened its season by presenting Fritz Kreisler in a violin recital at the Isis Theatre, October 13. Gertrude Gilbert reports an unqualified financial success and the season secured. The directors were in some trepidation concerning such a large venture, but are now satisfied that their judgment was correct.

An interesting recital was given on Thursday afternoon at the Exposition, for the benefit of the invalids in this city, by Mme. Gabriel Chapin-Woodworth, who has recently come here. Mme. Woodworth has sung successfully in grand opera in Europe and has a fine coloratura soprano voice. The audience was brought in automobiles from all parts of the city and all were deeply appreciative of this distinguished singer's thoughtfulness in providing a pro-

gram especially for them. Dr. H. J. Stewart performed very suitable organ solos in his usual impressive style.

TYNDALL GRAY.

Praiseworthy Criticisms for Wadsworth Provandie.

Wadsworth Provandie, the American baritone, made his debut in this country at the Worcester (Mass.) Music Festival. He appeared at two concerts, singing the role of Dante in Wolf-Ferrari's "New Life," at the first concert, October 6 last; an aria from Verdi's "Masked Ball," and one from the same composer's "Traviata" at the final concert, October 8.

Regarding Mr. Provandie's reception, attention is called to the following press notices from Worcester, Springfield and New York papers:

Wadsworth Provandie, who practically made his American debut last night, is an uncommonly good singer with a fine voice, and an excellent style. He sang the exceedingly varied music of his role intelligently and interestingly. This part of Dante, both in sheer technical ability and in interpretation is one of the most difficult roles in the baritone repertoire and very high praise is due Mr. Provandie for his fine work throughout.—Worcester (Mass.) Gazette.

A newcomer in the concert field was Wadsworth Provandie, who sang the extremely difficult baritone solos very well indeed. He is a welcome acquisition.—New York Tribune.

Wadsworth Provandie, upon whose baritone falls practically all the solo burdens, has a rich voice which he uses with admirable method, and his powers of expression are splendidly suited to the ecstasies of the lovelorn poet.—Worcester Post.

The chief work of the evening devolved upon Mr. Provandie, a baritone, who had not been heard here before, and who delighted his hearers with a really remarkable interpretation of this extremely difficult and trying part, technically. . . . Mr. Provandie sang with ease and security, and brought out to the full the artificial, yet genuine emotion with which the work is surcharged.—Springfield Republican.

Mr. Provandie has made himself a great favorite with these audiences and rightly so. He has a manly voice and sings in manly fashion. . . . The "Eri tu" from "The Masked Ball" had the bigness of tone and style which the Italians demand in their opera houses.—Worcester Daily Telegram.

A singer . . . with such a beautiful voice and of such excellent style cannot long remain hidden. If the opera does not afford him his chance, the more extended concert field will welcome him with open arms. . . . Mr. Provandie is an American baritone who comes to this country after extended study with Jean de Reszke in Paris, and he brings to his work every quality needed for success, a big, vibrant voice, masterly style, youth and a seemingly perfect tone production. He sang magnificently the dramatic "Eri tu" from the "Masked Ball" and Germont's big aria, "Di Provenza il Mar," from the second act of "Traviata," also by Verdi.

From his first solo Wednesday night he won his audience and his great success last night was only to have been expected.—Worcester Evening Gazette.

"The Baton Prima Donna."

Under the above caption the New York Sun of October 14 had the following to say, which will interest all those who follow up the affairs of the Metropolitan Opera Company:

"Hans von Bülow did not live to realize how truthful was his declaration that the conductors had become the 'prima donnas of the baton.' He spoke those words of wisdom more than a score of years ago. They were never so true as they are today. The importance of the conductor in the operatic as well as the concert field has increased enormously every year. Otherwise the coming season of opera in New York would not have been made so dependent on the presence of the conductor of the orchestra as it at present seems to be. To judge from the existing excitement concerning the return of Arturo Toscanini to the conductor's desk at the Metropolitan Opera House, this single factor in the season was more important than the singers and even the works that are to be sung.

"More significant of the present preponderance of the conductor is the increase in the compensation he receives. Possibly the prima donna still has some advantage on that score, but the conductor is not far behind. Signor Toscanini has been receiving \$1,000 a week. His salary last year was more than \$40,000.

"Of course such a sum is possible for a conductor only in New York. When Heinrich Conried brought Felix Mottl to this country at what was then known as the unprecedented compensation of \$25,000 for the operatic season, it seemed as if the importance of the conductor could not be increased. But Signor Toscanini, who was eminent in Italy and South America only when he was brought to this country, has been able to impress himself still more on the directors of the Metropolitan Opera Company.

"But his independence of the ordinary rules that govern the action of men is shown in the annual exhibition of the prima donna qualities before the beginning of every season. It was at this time that the eminent Italian musician became in reality the prima donna of the baton."

Jonas Artist-Pupil with Philharmonic.

Winnie Pyle, the young piano virtuoso, artist pupil of Alberto Jonas, the eminent Spanish pianist (recently elected member of the master faculty of the von Ende School of Music), whose remarkable successes abroad are matters of record, will appear as soloist with the New

York Philharmonic Orchestra, under Josef Strinsky, at Middletown, Conn., November 5, and at Minneapolis, Minn., with the Minneapolis Symphony Orchestra, in January.

Jenny Dufau Opens Concert Season.

October 1 marked the opening of the American concert tour of Jenny Dufau, prima donna coloratura soprano of the Berlin, London and Chicago Opera companies.

This engagement took place at Eau Claire, Wis., where Miss Dufau is reengaged for next season. Following Eau Claire, Miss Dufau sang with brilliant success at Madison, Wis., Freeport, Ill.; Lafayette, Ind.; Bedford, Ind.; Vinton, Ia.; Cornell College; Mt. Vernon, Ia.; and her engagements before the holidays include appearances in Chicago (Medinah Temple); Fairmont, W. Va.; Atlanta, Ga.; Rome, Ga.; Athens, Tenn.; Chattanooga, Tenn.; Lexington, Ky.; Richmond, Ind.; Cleveland, Ohio; Grenada, Miss.; Birmingham, Ala.; Montgomery, Ala.; Savannah, Ga.; Henderson, N. C.; Hollins, Va.; Sweetbriar, Va.; Aeolian Hall, New York City, and Detroit, Mich.

In January Miss Dufau makes her first tour to the Pacific Northwest, which tour will include appearances in Salt Lake City, Ogden, Provo, Pocatello and cities in British Columbia.

In all of Miss Dufau's American engagements this season she is assisted by Charles Lurvey, the well known pianist.

Miss Dufau's December recital in New York will be an all French program. Her second recital will be given March 21 at Aeolian Hall, and she will sing different works by Strauss, Humperdinck, Hugo Wolf, Max Reger, Tschai-kowsky, Debussy, Ravel, Hans Pfitzner and John Alden Carpenter.

Miss Dufau is engaged for the principal coloratura role at the Dal Verme Theatre, Milan, next autumn. Her concert tour is under the direction of Maurice and Gordon Fulcher.

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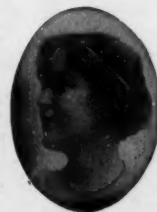
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(Signed) FRANK KING CLARK.
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MINNEAPOLIS EVENTS.

Well Known Vocal and Instrumental Soloists Heard—Illustrated Lectures and Organ Recitals Attract Music Devotees.

Minneapolis, October 16, 1915.

The week has been replete with good things in the musical line. When one considers that this is the first of the season and we started with such attractions as Geraldine Farrar, the United States Marine Band, Arabel Merrifield and Richard Czerwonky, the Thursday Musical opening concert, given by Clara Williams and Carlo Fischer, and Fabbri and Kraus in a costumed seventeenth century concert two days later, a great season seems to be booked for Minneapolis.

Geraldine Farrar gave a song recital at the Auditorium on October 8. She sang three groups, which included: "I've Been Roaming," Horn; "I'm Not as Other Lassies," Wolf; "Serenade," Gounod; "Ou vas-tu?" Tchaikowsky; "Stille Sicherheit," Franz; "Volksliedchen," Schumann; "Erstes Begegnen," Grieg; "Liebe," Bleichmann; the famous aria from Puccini's "Madame Butterfly," and the "Habanera" from "Carmen." Miss Farrar sang always with ease and artistic finish, while her diction was really perfect. She pleased the audience immensely and responded to many recalls. The elaborate floral offerings even were quite insufficient to show how much every one liked this well known prima donna.

Miss Farrar was ably supported by Reinald Werrenrath, the distinguished baritone, whose songs ranged from Strauss to the ultramodern. He was in excellent voice and won many admirers here among the most critical for his depth of musical understanding as well as his sympathetic baritone.

Ada Sassoli, the noted harpist, was heard in some well selected numbers.

The singers were capably supported by Richard Epstein at the piano.

ILLUSTRATED LECTURES.

An announcement comes to us of a series of fine illustrated lectures and sacred concerts to be given in the Church of the Redeemer every Sunday evening during the season. The organist, Dr. W. Rhys-Herbert, the composer, has as a choir the equally well known singers, Kathleen Hart Bibb, teacher at the Vannini School of Singing, which Mrs. Snyder has founded in St. Paul; Ella May Minert, contralto; Thomas MacCracken, tenor, and Paul Learned, bass. They will be assisted from time to time by members of the Minneapolis Symphony Orchestra and other prominent musicians in the city. This series will be of great value to students, who can thus hear a Welsh program or a whole service of the compositions of Sir George C. Maryin, organist of St. Paul's Cathedral in London, and many other interesting programs.

ORGAN RECITALS.

Four organ recitals are announced by Hamlin Hunt, to be given at Plymouth Church, on Monday evenings. Mr. Hunt's selections range from the big works of Guilman to a melody like "To a Water Lily," by MacDowell. He makes the organ say what he wants it to and these recitals will be faithfully attended by all those interested in organ music.

CONCERT BY MARINE BAND.

The United States Marine Band gave two enjoyable concerts, matinee and evening, last week at the Auditorium.

A SUCCESSFUL DEBUTANTE.

The first debut in Minneapolis for many seasons, when all the critics praised the debutante, was made by Arabel Merrifield (formerly of New York, but now permanently located here), at the Unitarian Church, October 12. Her voice is rich and full, she has an immense range of good tones, plenty of temperament and she sings intelligently. To this may be added that she has been coaching with Esther Osborn, who sang in opera in Stockholm and Hamburg, and that a listener is not conscious of a "method," but rather of a musical production and a feeling of sureness. A better diction will come with maturity. Her songs were of the best, taken from the works of Wagner, Rachmaninoff, Sibelius, Strauss, and modern composers, such as MacFadyen, Woodman, A. Walter Kramer and Cole-ridge-Taylor. In each and every one she was sympathetically accompanied by Carrie Bliss, a member of the very musical family, the Zumbach's, in St. Paul.

The other artist on the program was Richard Czerwonky, concertmaster of the Minneapolis Symphony Orchestra. This was his first appearance of the season and he played inspiringly. His tone is better than ever and his whole program was chosen with rare taste. The first group was of old masters, Pugnani, Vivaldi, Couperin and Tartini. Four of his own compositions made up his second group. These were heard here for the first time. They all show marked talent and his playing of them was excel-

lent. A group of Kreisler, Hubay and Ambrosio compositions concluded his share of a most enjoyable evening.

SIDNEY SILBER AT STANLEY HALL.

Last Saturday Sidney Silber, of Lincoln, Neb., appeared before the students of Northwestern Conservatory and Stanley Hall in two piano recitals. In the morning at 11 o'clock he occupied the faculty hour in giving the students of the conservatory a lecture-recital, which was very enjoyable. His remarks concerning composer and player were most illuminating, and opened up to most students an entirely new world of music.

In the evening, Mr. Silber played at Stanley Hall before a large and select audience of music lovers, and was rewarded by enthusiastic applause and a number of recalls.

The program covered all styles from Bach to Debussy. The tremendous Bach-Busoni "Chaconne" opened the evening. This was played with a seriousness rarely noted except in great artists. It requires a big man, a big room and a big piano to do it justice. It also requires an audience who can think big musically, hence is seldom a success. However, Mr. Silber carried his audience with him in his interpretation.

Following this came a Beethoven sonata, op. 103, which was also very well played. The modern numbers occupied the last two groups, and in these Mr. Silber won his audience to the last person. The "Prophet Bird," by Schumann, was notable for its delicacy and suggestions. After the Chopin op. 42, Mr. Silber was recalled a number of times and responded with the staccato "Caprice," Vogrich, and a prelude by Eric Wolfe. The twelfth rhapsody by Liszt closed a most enjoyable and profitable evening, and showed Mr. Silber to be a pianist of power and versatility. A welcome awaits his return.

NORTHWESTERN CONSERVATORY NOTES.

On Tuesday evening, October 19, Franklin Krieger, head of the piano department, and Abe Pepinsky, of the violin department, will give a joint recital in Conservatory Hall for the teachers, students and their friends.

E. Meretzki Upton, who comes from Chicago each week to teach the "Upton Method" in the Conservatory, is finding his classes filling so rapidly that new ones are being formed. At the present time there are eight classes in the school and two at Stanley Hall. This work is for adults as well as children, and nothing has ever been introduced that has created the furor caused by the "Upton Method."

On October 9 the first junior recital of the year was held in Studio 400. The following pupils gave the program: Ethel Harvey, May Freed, pupils of Miss Holland; Anna and Margaret Gjesdahl, Fern Michael and Evelyn Pettigill, pupils of Miss Griffith; Beatrice Holmes, pupil of Miss Gangle.

On Wednesday afternoon of last week Mr. Mueller gave a talk on the symphonies, for the students. Mr. Mueller was assisted by Miss Alexander, who illustrated the talk with piano music.

RUTH ANDERSON.

South Dakota "Big Four Concerts."

The "Big Four Concerts," to be given in the State College Auditorium, Brookings, S. Dak., during this season are as follows:

"The Messiah," Friday evening, December 10, by the South Dakota State College Choral Union, with these soloists: Laura Ferguson, soprano; Margaret Campbell, contralto; Garnett Hedge, director and tenor; Gerhart Oyloce, bass, and Carl Christensen, assisting director. The College Symphony Orchestra will assist. This is the third annual performance of "The Messiah" at Brookings.

Annual concert of the South Dakota State College Symphony Orchestra, January 21, 1916, assisted by soloists.

Fourteenth annual concert of the South Dakota State College Military Band, February 25, 1916, assisted by soloists.

First production in Brookings of "Elijah," March 24, 1916, assisted by the College Symphony Orchestra and the Chapel Choir. The soloists are to be: Laura Ferguson, soprano; Edward Strong and Walter Whitmus, tenors; Marion G. Carlisle, contralto; Harry Phillips, baritone, with Garnett Hedge as director, and Carl Christensen as assisting director.

These concerts are to be given under the direction of Garnett Hedge and Carl Christensen, the former directing the choral work, and the latter the band and symphony concerts.

Dr. Little Plays Own Composition.

Arthur Reginald Little, pianist, was the soloist at the concert given at the Exposition Building, Pittsburgh, Pa., on Thursday evening, October 7. Dr. Little was heard in the second movement from his B flat piano concerto, and in the scherzo from Litolf's "Concerto Symphonique." No. 4. Special interest is centered in his own composition, and there were many recalls, the four thousand music lovers who made up the audience being enthusiastic over his work.

CLEVELAND'S MUSIC SCHOOL SETTLEMENT.

An Active Agency for Betterment of Social Conditions Through
Music Appreciation—Harmonic Club to Begin Fourteenth Season—Other Melodic Doings.

10112 Hampden Avenue,
Cleveland, Ohio, October 18, 1915.

One of the most active agencies at work in this city for the betterment of social conditions, by stimulating a love and appreciation of music, is the Music School Settlement. An early beginning was made financially possible by the gift of one thousand dollars, from the Fortnightly Musical Club, and on October 1, 1912, the Settlement was opened in rooms at Goodrich Settlement House with two pupils and a faculty of three teachers. At that time three rooms were adequate for the work. The growth has been so rapid that it now occupies the entire third floor, with an enrollment of 260 pupils representing seventeen different nationalities. The school has eight departments with a faculty of thirty-five teachers most of whom are voluntary, who gave about ten thousand lessons during the past year.

The primary aim in founding the institution was to make musical instruction possible for all by offering to children and wage earners unable to pay studio prices, the best instruction at a price within the reach of all. Talented pupils unable to pay for lessons, are provided with scholarships. Twenty-five cents is charged for lessons to children, and fifty cents for wage earners over eighteen years old. There is no age limit and eligibility consists in a love for music and willingness to work.

There is a young people's symphony orchestra of sixty-five members under the direction of Walter Logan, dean of the faculty; a children's orchestra of thirty-five members from eight to fourteen years of age; a Wage Earners' Chorus of young women, and a Children's Chorus of seventy-five, which meets on Saturday mornings and is directed by Almeda Adams, an honorary founder of the Settlement. Two classes in dancing have also been formed, one in interpretive and one in ballroom and folk dancing. Recitals are given from time to time during the year. The very pretty custom of carol singing is observed at Christmas time, when thirty-five groups of children are sent out from the Settlement about the residence streets stopping in front of any house displaying a lighted candle.

The head worker of the Settlement is Linda Sampson, who has made a thorough study of this work and whose personality radiates enthusiasm and efficiency. Walter Logan, dean of the faculty, who with Miss Sampson, has been identified with the school since its foundation, is a thorough musician, and the wonderful growth of the school has proven that he is eminently fitted for the position.

Members of the faculty represent many of the best teachers in the city; among them being Mrs. Lester Askue, Nathan Fryer, Jean Webster, Betsy Myers and Mrs. Benjamin Bourland in the piano department; Mr. Logan, and Mrs. Charles W. Williams in the violin department; Mme. Eames, mother of Emma Eames, Almeda Adams, Grace Mowry, Mrs. Newton Baker and Mrs. Sterling Newell, teachers of voice, and Miss Drake, teacher of dancing.

HARMONIC CLUB.

The Harmonic Club, under the direction of J. Powell Jones, is beginning its fourteenth season. The program for the year comprises three concerts, the first of a miscellaneous character, with Helen Stanley of the Century Opera Company, as its soloist. Lucille Tewksbury Stevenson, soprano; Marion Green, baritone, and C. Edward Clark, basso, will assist at the second concert in the production of "The Cross of Fire," by Max Bruch. Among the numbers for the third concert will be Mendelssohn's unfinished opera, "Loreley," the soloist being Marjorie Dodge Warner, soprano, of Chicago.

STUDIO CLUB ACTIVITIES.

The Studio Club, the director of which is Francis J. Sadlier, plans to give one or two choral concerts and one complete operatic production during this season. All vocal students of the city are eligible for membership.

THE AMATO CONCERT.

The appearance of Pasquale Amato at the Hippodrome, on Sunday afternoon, October 17, marked the opening concert of the People's Course, under the direction of Mrs. M. A. Fanning. This is the first course given in this city where high class artists are heard at popular prices, and if the Amato recital is any indication of the popularity of the course there will be no doubt of the success of the venture.

The audience was very large and very enthusiastic, insisting upon numerous encores. The program consisted of French, Italian and German lyrics, and a group of songs by American composers, one of which, "To a Messenger," by La Forge was warmly applauded and had to be repeated. Two arias were added as encores, the "Pagliacci" Prologue and the Figaro air from the "Barber of Seville,"

both of which brought a storm of applause. Mr. Amato sang twenty-eight songs in all and still the program seemed much too short to suit the listeners. The accompaniments were played by Giuseppe Bamboscheck.

RECITAL BY MME. ASKUE.

With the announcement of a recital at the East End Baptist Church, under the management of Mrs. F. B. Sanders, on Friday, October 29, by Marthe Askue, Cleveland people anticipate with pleasure the prospect of listening to one of its local artists whose grace, finesse, and charm have for several years endeared her playing to all who have had the privilege of hearing it. Mme. Askue has a poetic insight into the substance of a composition, which is rarely found except in great artists. Previous to her Cleveland advent, Fraulein Johner of Basel, Switzerland, was known as one of the most gifted members of a large family of musicians. It was at the Frankfort Conservatory that Marthe graduated with a diploma stating that in twenty different studies, all relating to music, she was proficient. With her sister she traveled through England playing works for two pianos. In Berlin she played for Josef Joachim winning high honors for doing so.

DOLORES REEDY-MAXWELL.

Mrs. Bacheller Resumes Teaching.

Mrs. W. E. Bacheller has returned from California where she spent the summer with friends visiting the Expositions and the Musical Congress and teaching some former pupils who availed themselves of her visit to the coast.

Since her return to New York she has taken a new studio at 220 Madison avenue which will be more convenient to her students and friends. She is already busy with



MRS. W. E. BACHELLER.

lessons and grouping of singers into quartets and the formation of a club for study of church music.

Mrs. Bacheller's success lies in the careful placement of voices and their development along classical lines and according to the principles of the best Italian masters among whom she speaks first of Vincenzo Vannini of Florence. Mrs. Bacheller says: "Every teacher must be a diagnostician and first remove all difficulties in emission of tone, then proceed to strengthen and develop it. A perfectly placed voice will become beautiful, sonorous and flexible, of long range and absolutely controllable. The rules of placement and the studies in pure singing are as necessary for the naturally perfectly placed voice as to the faulty one. It is necessary to explain this only by simile. The study of English is as necessary to the naturally grammatical speaker as to the one who is most atrociously ungrammatical, but of course it will make a greater difference in the last than the first.

"Many of the best voices are lost because of the lack of these rules of building and the natural beauty forced out and the voice broken in essaying the emotional roles of the later composers, which should be sung only by mature and carefully trained voices."

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Favorable Criticisms for Anita Rio.

Anita Rio, soprano, scored heavily with the audience at the Worcester (Mass.) festival, held during the first part of this month, her lovely voice and artistic interpretations delighting all who heard her. Her work was characterized by great beauty of tone and a thorough musicianship, as expressed in the following two Worcester newspaper criticisms:

"Peculiarly felicitous was the choice of Madame Rio for the double role of Allys, one of the childish pilgrims, and the bereaved mother. Her beautiful, fresh voice fitted ideally the part of the ecstatic child crusader, while, on the other hand, she sang the mother's role with a thrilling

dramatic intensity seldom heard on the concert stage. Nature has been very prodigal of her gifts to Madam Rio, and her exquisite singing last night showed how seriously and carefully she has cultivated those gifts. Her work throughout was marked by a keen perception of exactly the effect for which the composer aimed, and her vocal ability enabled her to give a genuinely artistic interpretation throughout."—Worcester Gazette.

"Anita Rio displayed a rich soprano, and an apparent love for her music that would have won her public even had her ability been less pronounced than it undeniably was. . . . No small amount of the praise due both sopranos is owing to the great skill they exhibited in singing the oft

Tribute to Georg Walcker.

The German Press, of Madison, Wis., pays Georg Walcker the following glowing tribute:

"We Germans in America can prove our heartfelt sympathy for our brothers on the other side of the ocean only by doing our best to lighten the sufferings and privations of the widows and orphans of the German and Austrian heroes who have fallen fighting for the Fatherland.

"For this purpose the Madison branch of the German Alliance arranged an 'Artists' Evening' which would have satisfied the demands of the most exacting musical public in Germany.

"An audience of several hundred filled the Madison Turner Hall to capacity on September 29. It is worthy of note that the first artist who appeared upon the stage was a man of pure Anglo-American descent, who, to be sure, has lived so many years in Germany that he has become thoroughly German both in his art and in his ways—Georg Walcker, basso, of Berlin.

"What the best and most profound writers have been unable to do, that Herr Walcker accomplished: He inspired and enthused his hearers to the last man with noble German Lieder, which he sang and interpreted as it is only possible for a God given artist to do. It would be too much to speak of each number. His best number of the evening, 'Archibald Douglas,' I have heard in Munich, Vienna and Berlin. However, Herr Walcker's rendition of it surpassed any I have yet heard. I have no intention of according Herr Walcker more credit than is his due, but I consider it my duty to accord him the recognition he merits."

This was Mr. Walcker's program: Air from "Joshua," Handel; "Suesse Rache," and aria from Mozart's "Figaro"; "Landgraf Ludwig," "Der Selt'ne Beter," "Der Feind," "Heimlichkeit," Loewe; "Der Doppelgaenger," "Erster Verlust," "Dithyrambe," "Das Abendrot," Schubert; "Es hat die Rose sich beklagt," "Im Herbst," Franz; "O Liebliche Wangen," "Auf dem Kirchhof," "Ueberwindlich," Brahms; "Traume durch die Dämmerung," "Das Thal," Strauss.

Mr. Walcker received what he considers the sincerest compliment ever paid him, recently. On Friday evening, October 8, the Madison Maennerchor, gave him an "Ehrenabend" in recognition of the pleasure he has given them in his singing of old German songs, and for his services at the benefit concert given recently by the German-American Alliance to raise funds for the widows and orphans of German and Austrian soldiers.

The president of the Maennerchor, E. O. Kney, has held this position for thirty-six years and is prominent in the Northwestern Saengerbund.

Many Concerts for Adele Krueger.

Adele Krueger, the New York soprano, has many concerts booked for the Autumn. Her dates for this month include: October 13, Clinton, N. Y.; October 15, East Hampton, Conn.; October 18, New Britain, Conn.; October 22, Plymouth, Mass.

The popular singer appeared at the concert of the Tonkünstler Society, New York, on October 19, and on October 21, raised her voice in song for the suffrage cause in New York. Dr. Felix Jaeger, the musical conductor of Brooklyn, has engaged Mme. Krueger for a recital to take place in Brooklyn on October 31.

Mme. Krueger has added new and beautiful songs to her repertoire. Among the additions are several works by modern composers.

Northern Teacher Delighted with Southern Opportunities

Carrie P. McMakin, 114 Beaufain street, Charleston, S. C., writes to the MUSICAL COURIER enthusiastically of the South as a great field of musical opportunity. Miss McMakin is supervisor of music in the public schools of Charleston and writes in this vein:

"I have just completed my first round among the schools, but already see that the work is great and promises much joy and success. I have also a large training class for teachers, as well as private pupils in ear training and sight reading with a grand chorus in the future. Please share my happiness over the prospect; you pointed the way."

Zona Maie Griswold Heard.

Zona Maie Griswold, soprano, was a soloist at a concert given at Jan Hus, the neighborhood house, situated at 351 East Seventy-fourth street, New York, recently. Miss Griswold sang "Vissi d'arte" from Puccini's "Tosca," and Ronald's "Down in the Forest." So enthusiastically was she received that she was obliged to give two encores, Thayer's "My Laddie" and Nevin's "Mighty Lak' a Rose." Corinna Chase, who is head of the music department at this house, was an excellent accompanist.

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recurring passages in unison in such perfect accord as regards both pitch and enunciation."—Worcester Evening Post.

Louis Arthur Russell's Illustrated Music Talks.

Louis Arthur Russell, director of the Russell Studios, Carnegie Hall, and College of Music, Newark, has just completed his special normal courses in Caldwell Highlands, N. J., which course included a series of lectures on topics related to the normal lessons. At the Caldwell session Mr. Russell had a class of over thirty teachers of the Dominican Order, voice and piano. All of these teachers have adopted the Russell Method of Music Study, and are introducing them in their classes.

During the past year Mr. Russell has added nearly one hundred teachers to the Method circuit, and all report enthusiastic results.

The publishers of the Russell Books have issued a "Bulletin of Appreciation," which is filled with accounts of what the Russell Methods are doing in the studios and academies of the Russell Circuit.

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Press Enthusiastic About Bianca Randall.

Bianca Randall, American soprano, has been warmly welcomed in various portions of the South, as a singer of unusual charm. A few of the headlines which appeared



BIANCA RANDALL ON BOARD THE NORTH GERMAN LLOYD LINER, HAMBURG, OFF THE COAST OF GIBRALTAR.

in the newspapers following her recitals are herewith reproduced:

"Capacity audience is delighted with concert bill. Soloist triumphs. Bianca Randall possesses sweet voice."—St. Louis Star.

"Mme. Randall's recital one of most enjoyable ever heard here."—Charlotte News.

"Bianca Randall charms with her wonderful voice; splendid audience raves over amazing sweetness of her bird-like notes."—Gadsden Times.

"Randall recital delightful event. Noted American soprano gives a charming concert at the Academy of Music."—Charlotte Daily Observer.

"A brilliant star in the musical world, a rich liquid soprano of great clearness and sweetness."—Clarion Ledger, Jackson, Miss.

"Enthusiastically applauded was the beautiful American, Bianca Randall. A fresh soprano voice of wide range and beautiful quality, which she uses with admirable taste and intelligence."—Fieramosca Florence.

"A profound stillness greeted the opening notes of 'Annie Laurie' and when the last notes died away into the echoing silence tears were streaming down many a countenance."—Atlanta Journal, Atlanta, Ga.

"The spacious hall was filled, she was greeted with enthusiastic reception and was frequently recalled."—Age Herald, Birmingham, Ala.

"Mme. Randall scores hit in Columbus. The spacious college chapel was filled and Columbus social set was out in numbers; it was positively the most artistic of all its occasions."—News Scimitar, Memphis.

Albert Stoessel for St. Louis.

Albert Stoessel, the young American violinist, who has just returned from Berlin, is securing many concert engagements for this season. Besides the several local appearances in Boston which Mr. Stoessel will have this month and in the early part of November, he has been engaged as soloist with the St. Louis Symphony for November 19 and 20. He will be heard in a recital at the Sheldon Memorial in St. Louis on December 14, and remains in the Middle West during the entire month of December, filling other engagements already booked. Mr. Stoessel is located in Boston, where he is now actively engaged with a large class of former pupils who studied with him in Berlin. In all probability this young violinist will be heard in a New York recital some time later in the season.

Sorrentino's Southern Tour.

Umberto Sorrentino continues his triumphal tour of a score of concerts through the South, winning splendid success everywhere. Comments from various papers have these captions: "Wonderful success!" "Sorrentino's Per-

fect Voice!" "Superb Interpretations!" The concert company was in Raleigh, N. C., October 20.

Here is a brief criticism concerning his Richmond success:

Umberto Sorrentino ably filled the chosen pieces by an exceptionally clear and pleasing tenor. He delightfully entertained his audience.—Richmond Times.

Philipp Mittell Opens New Studios.

Philipp Mittell, the violin pedagogue, who spent the entire summer in rest and recreation at his country home, Dumfries, York County, New Brunswick, Canada, opened his new studio at 939 Eighth avenue, New York, on October 1, for the season 1915-16, with an enrollment far in excess of any previous season.

Besides teaching in New York, Mr. Mittell has opened a residence studio at 7 Landscape avenue, Yonkers, N. Y., where he will teach very Monday.

Mr. Mittell intends giving a number of students' recitals beginning early in November.

Fay Foster's Prize Song "Winter"

Rapidly Becoming a Favorite.

"Winter" bids fair to become the most popular song Fay Foster has written, and is being placed on the programs of many of our best singers. The exquisite tenderness of sentiment, interwoven with a passionate outburst of despair, expressed in the beautiful poem by Zangwill, are given just the musical setting needed, which means that the music combines the sweetest delicacy with much strength of force. Cecil Fanning has used it in a number of concerts this fall, and will continue to program it throughout the winter.

John Doane's Program.

The following interesting program was given by John Doane, concert organist, at Northwestern University School of Music, Evanston, Ill., at the second faculty concert, Tuesday evening, October 19: Rhapsody, Rosseter G.

JOHN CAMPBELL

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COLUMBUS JOTTINGS.

Columbus, Ohio, October 20, 1915.

The most important concert scheduled for this month, is the one to be given on Friday evening, October 29, at Memorial Hall, by Pasquale Amato and Marcella Craft. This is to be Amato's first appearance in this city and much interest is manifested in his coming. Miss Craft was heard here last spring and made a splendid impression.

FANNING-TURPIN RECITAL.

The music season was formally ushered in, at the Southern Theatre, Friday, October 8, when Cecil Fanning and H. B. Turpin gave a delightful program of songs, which included old favorites, as well as several novelties. Mr. Fanning appears in Columbus in at least one recital each season, and it is interesting to note his growth and development from year to year. He is indeed one of the most pleasing and satisfying singers on the concert stage today.

CONCERT FOR WORTHY PURPOSE.

On Thursday evening, October 21, a concert is to be given in Memorial Hall, which is exciting more than the usual amount of interest on account of its worthy purpose. Between 150 and 200 Columbus musicians will unite in giving a program for the benefit of the wonderful work among boys done by F. L. Holycross. The Lutheran Choral Society under the direction of Otto Mees, of Capital University, will contribute several numbers, and the soloists include Harold and Ralph McCall, Carl Fahl, Maud Wentz MacDonald, Ella Nichols, Mrs. James Taft Daniels, vocalists; Bert Williams, organist, and Isidor Mattlin, pianist.

SATURDAY MUSIC CLUB'S PLANS.

The Saturday Music Club is preparing for a busy season, and many concerts are scheduled for the winter, the first of these to take place at Rankin Hall on the first Saturday afternoon in November. Mabel Rathbun Carle is president of the club. Alice Langbridge, vice-president; Elizabeth Burke, treasurer; Bess Coffman, recording secretary, and Helen Frances Mohr, corresponding secretary.

A GOOD RECORD.

Columbus has sent two more young musicians to the Cincinnati Conservatory of Music, to continue their studies there this winter, making five in all who have already enrolled from here. Harold Davidson, pianist, a pupil of Lucile Pollard Carroll, and Emma Uhlmann, pianist, a pupil of Emily Church Benham, are the latest arrivals.

EMILY CHURCH BENHAM.

Arthur Middleton Is Superstitious.

Arthur Middleton, bass-baritone of the Metropolitan Opera Company, says that until he joined the company he was not superstitious. Speaking of prevailing superstitions in that organization, he said recently:

"Thirteen is one of the pet aversions—if there are thirteen at a table, one will arise and wait, or if there is the same mystic number in a bus one will get off and walk. After one season of superstition I am willing to admit that some of the suggestions reached me. I think thirteen scored heaviest with me."

"The other day I went down to the opening of the new automobile speedway at Sheepshead Bay because I wanted to see an old friend of mine, Barney Oldfield, win the \$20,000 prize. Bob Holland, one of the press representatives of the speedway, took me down to where the racing men were tuning up their cars and in a few minutes I was chatting with my good friend, Oldfield. The number of his speed-king was '2236'. In a sort of absent minded way I added the numbers together—thirteen was the result. I mentioned the fact to this great racing driver and although he laughed I noticed he crossed his fingers as he smiled."

"I am not a bit superstitious," said Oldfield, "and I will not ask for a new number."

"My opera house training made me know this was a mistake," continued Mr. Middleton, "But Oldfield was obdurate. I went up to my seat in the stand and shortly the race was on. Oldfield had shot his machine about the course six and one-half times when the engine broke down—just thirteen miles. I don't say it was the thirteen hoodoo, but it struck me as a most remarkable coincidence."

Young Violinist's November Dates.

Irma Seydel's November bookings are herewith given: Fall River, Mass., November 3; Dana Hall, Wellesley, No-

vember 6; Tremont Temple, Boston, November 11; New York Haarlem Philharmonic Society, November 18.

Mme. Gadski's Aeolian Hall Program.

Mme. Gadski's annual New York recital, in Aeolian Hall, Friday afternoon, October 29, will be the prima donna's sixth appearance this season, concerts having already been given in Des Moines, Ia.; Sedalia, Mo.; Omaha, Neb.; Newark, N. J., and Rochester, N. Y. A tour to the Pacific Coast and Northwest will follow. For her Aeolian Hall appearance Mme. Gadski, who will be assisted by Paul Eisler at the piano, has arranged the following program:

Waldeggespräch	.....Schumann
Schneeglöckchen	.....Schumann
Wohin	.....Schubert
Der Tod und das Mädchen	.....Schubert
Die Stadt	.....Schubert
Gute Nacht	.....Franz
Lieber Schatz, sei wieder gut	.....Franz
Im Herbst	.....Franz
Feldensamkeit	.....Brahms
Der Schmied	.....Brahms
Ueber allen Gipfeln	.....Liszt
Schmerzen	.....Wagner
Verborgeneit	.....Wolff
Allerseelen	.....R. Strauss
Cécilie	.....R. Strauss
Teufelslied	.....Eugen Haile
Weisse Wolken	.....Eugen Haile
Marching Song	.....Eugen Haile
Requiem	.....Paul Eisler
Morgenhymne	.....Henschel

Aeolian Hall Recital of Alexander Bloch.

Alexander Bloch, violinist, gave an enjoyable and interesting recital at Aeolian Hall, New York, Friday evening, October 22. His work was especially commendable for purity of tone. He plays without ostentation and with ease. And though somewhat conservative, his interpretation was throughout marked by distinct musical intelligence. His program, in good taste, brought out well the particular gifts of the player. It appealed throughout to an audience of evident cognoscenti. It was one of those audiences which listen with minute attention and applaud discriminately, and with unquestionable appreciation.

Beethoven's C minor and Handel's A major sonata formed the first group; less exacting, but truly enjoyable numbers by Juon, Kolar, Cecil Burleigh, stood in the second; Sgambati, Handel and Tschaiowsky numbers completed the list.

No small feature in the pleasure of the evening's music was contributed by Blanche Bloch (Mrs. Alexander Bloch) at the piano. Mrs. Bloch is known as a pianist of excellent qualifications and on this occasion supported her husband with sympathy and skill.

A Singer Fights for Song Birds.

Anne Arkadij, the Lieder singer, is a friend of the feathered songsters to the extent of belonging to several societies for their protection and welfare. These societies are now urging the strict enforcement of the Federal Migratory Bird law.

Anne Arkadij, discoursing on this her favorite theme, says, that the value of birds in destroying insects is such a national asset that they should become a proper subject for protection as a war measure.

The present European war, she argues, demonstrates that success in war depends less in military efficiency than upon power to wear out the enemy until its food resources were exhausted.

"The balance of supply and demand throughout the world now makes it evident that a general crop failure in this country would be a serious and costly calamity in time of peace, and if such a disaster occurred during a war with great naval powers operating on the Atlantic and Pacific, this nation would be helpless."

Arkady Bourstin's Recital on November 3.

Arkady Bourstin, the Russian violinist, will give his annual recital in Aeolian Hall, New York, Wednesday afternoon, November 3. An interesting feature of this recital will be two American compositions—one by Cecil Burleigh and the other by Albert Spalding.

Westminster College Recitals.

At the opening recital of the department of music of Westminster College, New Wilmington, Pa., two members of the faculty were heard, William Wilson Campbell, baritone, and Mary Douthett, pianist. Mr. Campbell sang: "Where'er You Walk" and "Why Do the Nations," Handel; "Ould Plaid Shawl," Haynes; "Charity," MacDermid; "King Charles," White.

As head of the music department at this college, Mr. Campbell has proven himself a pedagogue of superior talents as well as an artist of sterling worth. His work on this occasion was much enjoyed.

Miss Douthett played works by Schumann and Chopin, delighting her audience with her technical skill and excellent interpretative ability.

Edward Hearn, pianist, and Wesley Howard, tenor, were heard at the second recital, their program being as follows: Recitative, "Comfort Ye My People" and aria, "Every Valley Shall Be Exalted," from "The Messiah" (Handel), Mr. Howard; "Pastorale," Scarlatti-Tausig, "Le Coucou" ("The Cuckoo"), Daquin, "Reverie," Debussy, Prelude in G minor, Rachmaninoff, Mr. Hearn; "I Attempt from Love's Sickness to Fly," Purcell, "Good-Bye Summer," Lynes, "Within the Garden of My Heart," Scott, Mr. Howard; "Premiere Ballade," Chopin, Mr. Hearn.

Mr. Hearn is a pianist of exceptional gifts and he was warmly received at this, his first public appearance as a member of the faculty of Westminster College. Mr. Howard's tenor voice was heard to advantage in the recitative and aria by Handel.

These recitals are a much appreciated feature of the work at Westminster College, and under the direction of Mr. Campbell they are attracting much favorable comment.

Werrenrath Wins with Farrar.

Reinald Werrenrath, the American baritone who is at present touring the West with Geraldine Farrar, is everywhere meeting with notable success. The Detroit Journal of October 12 remarked, "And add to all this that Reinald Werrenrath sang 'Danny Deever' and 'Fuzzy! Wuzzy!' in a way to put military gooseflesh on the limpest human vertebrae and surely there is recorded more events than the most avaricious ticket purchaser ever expected for one admission."

In the Minneapolis Tribune appeared the following:

"Miss Farrar unselfishly challenges comparison with her own ability as a concert artist by carrying with her one of the best baritones, and absolutely the best harpist, I have ever heard. Reinald Werrenrath, the baritone, has sung here before; but since that appearance he has improved to an incredible degree, and he is now not only the possessor of an exceptionally beautiful voice, but a singer who unites rare intelligence and courageous artistry with his vocal ability. To his programmed numbers last evening he added the following encores: Brahms' 'Sonntag,' Graham Peel's 'The Early Morning' and La Forge's 'To a Messenger.'"

Mme. Ortmann Heard at Aeolian Hall.

Carolyn Ortmann, soprano, gave her recital at Aeolian Hall, New York, on Tuesday evening, October 10. The singer possesses an agreeable voice and shows an intimate knowledge of the song recital repertoire. Her program was well selected including songs from the sixteenth century to the most modern time. She sang equally well in Italian, English and German and was particularly successful with Schumann's "Stille Thranen." In contradistinction to this was "Die Allmacht" by Schubert, in which the dramatic element was not altogether apparent. Mme. Ortmann met with considerable success and won much applause. There was a large attendance. The accompanist was Carl Deis.

Mrs. Zerbe Will Sing for Pittsburgh Press Club.

Florence Wiley Zerbe, the concert soprano, will give a concert at Carnegie Music Hall, Pittsburgh, Pa., on Thursday evening, November 18, under the auspices of the Pittsburgh Press Club, one of the best known newspaper organizations in the United States. Mrs. Zerbe was selected for this important entertainment from half a dozen well known artists who had been presented to the Board.

Mrs. Zerbe's concert tour this season is being directed by John B. Reynolds, manager, Alvin Theatre, Pittsburgh, and he has already secured a number of important engagements for the singer.

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David Bispham in "Adelaide" at Harris Theatre.

Since it is ever the unusual which appeals to the public, David Bispham's season promises to be one of more than passing interest. On Thursday afternoon, October 21, Mr. Bispham and his company gave their first New York performance of "Adelaide," preceded by "The Rehearsal," at the Harris Theatre. According to a program note, "Adelaide," as given by Mr. Bispham, was "translated and adapted by David Bispham from the German of Hugo Muller. The play is founded upon a romantic episode in the life of Beethoven, and includes several of his best known vocal and instrumental numbers."

Mr. Bispham as Beethoven has ample scope to display the splendid histrionic ability with which he is so greatly endowed. Although there is very little singing for him in this work, there is plenty of action and his delineation of the character of the great composer is one to command respect. It has always been Mr. Bispham's motto to do whatever he decided to do the very best he could, and his best is very fine indeed.

The scene is laid in Vienna about a hundred years ago and shows Beethoven's lodging. Graham Harris as Herr Rudolphe, his landlord, made the most of his brief opportunity, giving an excellent picture of the irate landlord who cannot understand the whimsicalities of the great man. Idelle Patterson, as Clara, his daughter, was a winsome little maiden and sang with much charm. Henri Barron as Franz, her sweetheart, was made up to represent Franz Schubert, and sang the song "Adelaide" with much beauty of tone. Kathleen Coman was Frau Sepherl, a spiteful landlady. Marie Narelle played the role of Adelaide, Beethoven's beloved.

Preceding "Adelaide," there was a brief outline of a play, which was used as a vehicle to introduce the various members of the company. The scene was a modern drawing room in the evening and the cast was as follows:

Mrs. Andrews, a hostess Marie Narelle
Mary Andrews, her daughter Kathleen Coman
the maid Grace Gordon
Geraldine Gardner, a soprano Idelle Patterson
Signor Cantore, a tenor Henri Barron
Kreis Fitzer, a violinist Graham Harris
Mr. Ravenswood, a distinguished amateur, David Bispham

In this Mr. Bispham gave his familiar recitation to music of "In Days Long Past," which, as usual, delighted his audience. Miss Patterson disclosed her lovely soprano voice in "Caro Nome" and "One Fine Day"; Mme. Narelle sang an aria from "Gioconda," and Henri Barron was heard in an aria from "Boheme." The violin and piano numbers by Mr. Harris and Miss Coman were likewise much enjoyed.

All in all it was a unique concert, and although, with the exception of Mr. Bispham, who is ever the polished actor, there were some places where the acting might easily be improved much; the nervousness attendant on a first performance may account for that fault which frequent appearances will doubtless remedy.

This same program was repeated on Friday, Monday and Tuesday afternoons, October 22, 25 and 26.

Elsa Lyon, an Active Worker.

A large class of pupils has kept Elsa Lyon actively at work of late. Miss Lyon's studios at Newark, Ohio, were the scene of a number of delightful musicales, at which pu-

pils from various portions of Pennsylvania and Ohio were heard. Miss Lyon has refused recently a number of advantageous offers to teach in large conservatories, preferring to continue her career as a singer.

Musical Advantages and Attractions at the Rittenhouse.

Among the leading hotels of Philadelphia, the Rittenhouse occupies a prominent place, especially in the esteem of musicians. Situated at the corner of Twenty-Second and Chestnut streets, it is easily accessible to travelers arriving on the Baltimore and Ohio, either the Broad or West Philadelphia stations of the Pennsylvania railway, and the Reading terminal. The heart of the shopping district is only a few blocks away, although the Rittenhouse is situated in the residential section, away from the noise and confusion of the city.

Charles Duffy, a man thoroughly acquainted with the manifold details of hotel business, is the manager. He sees that each guest receives the proper attention while under his roof. An atmosphere of artistic home life pervades the building and is appreciated by the musician, weary of the hustle and bustle of the average city hotel.



The Reception Hall.

There is a very defined charm about the spacious rooms and suites, which is grateful to the traveler.

Among the material comforts provided at this establishment is an excellent cuisine. The hotel owns much valuable farm land in famous Chester Valley, Pa.; so that the table is furnished with all manner of good things fresh from the farm. The water used throughout the hotel is bottled at the springs in Chester Valley.

Added to these attractions are excellent facilities for receptions and musicales. Each season the spacious music room is the scene of many brilliant affairs, and this one promises to be as eventful as any in the past. A word of praise should also be given the Rittenhouse Orchestra, which is a well organized body of players, and an established feature of the life at this hotel. It is at the Rit-

Main entrance of the Hotel Rittenhouse.

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tenhouse that various fraternities and societies connected with the University of Pennsylvania have their banquets and give their dances. And it is here also that many of the alumni meetings are held and all the attendant festivities. Out of town societies make it their headquarters during their regular visits to the Quaker City, their receptions and musicales being the occasion for the appearance of many artists prominently before the public.

Bispham at First Mozart Society Musicale.

Saturday afternoon, November 6, the New York Mozart Society, Mrs. Noble McConnell president, will give its first musicale of the season in the grand ballroom of the Hotel Astor, New York. There is to be a decided innovation in the program.

At that time the society will introduce to its members and guests the famous baritone, David Bispham, as Beethoven, in the one act drama, "Adelaide," supported by a specially selected company, which will act with Mr. Bispham in the play, and in the second part of the program will surround him in a miscellaneous concert entitled "The Rehearsal."

Contrary to custom gentlemen friends of the members are to be admitted to this occasion.

Bach Choir's Largest First Rehearsal.

The rehearsals of the Bach Choir, J. Fred Wolfe, conductor, were resumed on Monday evening, October 11, in the chapel of the Moravian Seminary and College for Women, at Bethlehem, Pa. The work taken up for study was Bach's "Christmas" oratorio, which will have its fourth performance by the Bach Choir at the eleventh Bach Festival, in Packer Memorial Church, Lehigh University, South Bethlehem, Pa., on Friday and Saturday, May 26 and 27, 1916. The attendance was the largest ever known in the history of the choir for a first rehearsal of the season.

November 1, Date of Marian Veryl's Recital.

Marian Veryl, who will make her New York recital debut in Aeolian Hall, Monday afternoon, November 1, is an American, born in Pittsburgh, but of English ancestry. She received her musical education in Paris, beginning her studies with Mme. Marchesi and later on working with Charles W. Clark. Miss Veryl had the distinction to be the only foreign singer who was engaged with the Woman's Music Club in Paris. She makes a specialty of old and modern French songs.

San Franciscans will miss the musical activities of their big exposition when it closes a few weeks hence.

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FOUNDED JANUARY, 1880



PUBLISHED EVERY THURSDAY BY THE
MUSICAL COURIER COMPANY
 (Incorporated under the laws of the State of New York)

ERNEST F. EILERT, President

ALVIN L. SCHMOEGER, Sec. and Treas.

437 Fifth Ave., S. E. Cor. 39th St., New York
 Telephone to all Departments: 4292, 4293, 4294, 7357 Murray Hill
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NEW YORK, THURSDAY, OCTOBER 28, 1915.
 No. 1857

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SUBSCRIPTIONS: (In Advance)

Domestic, Five Dollars. Canadian, Six Dollars.
 Foreign, Six Dollars and Twenty-five Cents.
 Single Copies, Fifteen Cents at newsstands.
 Back Numbers, Twenty-five Cents.

Entered at the New York Post Office as Second Class Matter.

THE MUSICAL COURIER is for sale on the principal newsstands
 in the United States and in the leading music houses, hotels and
 kiosques in Belgium, England, France, Germany, Holland, Italy
 Switzerland and Egypt.

American News Company, New York, General Distributing Agents.
 Western News Company, Chicago, Western Distributing Agents.
 New England News Company, Eastern Distributing Agents.

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
 Devoted to the interests of the Piano Trade.

The MUSICAL COURIER has a larger circulation
 in professional and non-professional musical circles
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Clarence Lucas told one of his children that the
 name of the man in a picture on the wall of his
 library was Handel. A few days later the child
 pointed to the picture and said, "I know who that is.
 That's Knob."

Headlines in the daily papers say, "Caruso wants
 to lose his voice, calls it an 'unbearable burden.'"
 We know of many young men who would be glad to
 bear that burden for a while if Caruso would kindly
 arrange to shift it over.

Franklin Patterson has been appointed Pacific
 Coast representative of the MUSICAL COURIER. Mr.
 Patterson's headquarters for the present are at 300
 Arroyo Drive, Pasadena, Cal. He will have gen-
 eral charge of this paper's interests in all cities and
 towns along the Pacific Coast. Mr. Patterson has
 been connected with the MUSICAL COURIER for a
 number of years, his first post being that of Paris
 representative, afterwards becoming associated with
 the New York office staff.

The Boston Transcript says that the Boston Sym-
 phony Orchestra will be unable to play Strauss' new
 "Alpine" symphony, which requires twenty-four
 horns, twelve on the stage, and twelve in the middle
 distance, wherever that may be. ("Middle distance"
 presumably is off stage.) It should not be impos-
 sible in Boston to find twelve extra horns to per-
 form off stage and within "middle distance." And
 if not, Boston will be shamed by Philadelphia,
 which purposes to give the Strauss work this winter.

A joyful few moments may be obtained in perusal
 of this, taken from the Columbus (Ohio) State
 Journal: "Felicitations are being heaped upon
 Thomas Thomas, the prominent choirmaster of
 Moriah, who won first prize for choirmastering at
 the recent Sunday School Saengerfest in Moriah, the
 first prize being a pair of overalls. Mr. Thomas,
 who is a man of an eminently practical turn of
 mind, and who had feared a book of poems, was
 greatly pleased with the form taken by the prize, and
 it was with no inconsiderable difficulty that he was
 restrained from trying them on, right there before
 them all."

In the New York Times one could read a plea not
 long ago for a sweeter-toned automobile horn than
 the one now in general use in this city. Why a
 sweet-toned horn at all? As well ask the chauffeur
 to use a French or English horn and require him to
 be a virtuoso on the instrument and play us a solo
 whenever he wishes to warn us of the approach of
 his juggernaut. Nothing is better than the "honk-
 honk" of the present harsh, squawking horn, to
 keep the pedestrian on the lookout for danger when
 he crosses the street. We have an idea that the
 "honk-honk" horn has come to stay despite the
 sadly sentimental but misplaced plea of the Times.

The Philharmonic Society of New York, Josef
 Stransky, conductor, will be heard in the opening
 pair of concerts of the 1915-16 season at Carnegie
 Hall, this evening (Thursday) and tomorrow after-
 noon. The program, a purely orchestral one
 without soloist, is as follows: "Lancelot and
 Elaine," MacDowell; scherzo, "Queen Mab," Ber-
 lioz; "Variations and Fugue on a Theme by Mozart,"
 Reger, and Tchaikowsky's fourth symphony. The
 Reger number will receive its initial performance in
 this country at these concerts. The first American
 performance of Richard Strauss' "Alpine Sym-
 phony" by the Philharmonic Society will constitute

part of a festival evening to be devoted wholly to
 compositions of Strauss, including the entire finale
 of the opera, "Salome," the vocal part of which will
 be assumed by Marcella Craft, who created the role
 at Munich and sang it at the first performance there
 under the baton of the composer.

A recent number of the Philadelphia Public
 Ledger devoted considerable space to an article with
 the following headlines: "Opera stars united in
 praising musical training in America." "Believe it
 unnecessary for singers to go abroad for equipment
 qualifying them for success in their performance."
 The artists quoted in the article are Felice Lyne,
 Riccardo Martin and Gaston Sergeant, all of
 Rabinoff's Boston Grand Opera Company. Which
 leads us to inquire on which side of the water these
 particular three did their principal studying. We
 know.

These are the palmy days for the projectors of
 charity concerts and the exploitation of good na-
 tured and naive artists willing to make appearances
 gratis, in order, as they are told, "to keep yourself
 before the musical public and make the newspapers
 notice you." It is not, as a rule, the regular musi-
 cal public which patronizes charity concerts, and the
 newspapers seldom discuss them except to mention
 that they took place. Artists should investigate
 carefully the records of the persons who arrange
 these patriotic charity concerts and they should try
 to discover also the sources to which the receipts go.

The most cheerful news in a musical way which
 has been published in a long while will be found in
 the Cincinnati letter printed on another page. Not
 only are the Cincinnati Orchestra and Dr. Kunwald
 personally to be congratulated on the splendid legacy
 left to them by M. Cora Dow, but all America is to
 be heartily congratulated in having possessed a
 citizen who knew so well how to express her love
 for her fellow beings and her knowledge of how to
 promote the best interests of civic life. May Miss
 Dow's example inspire others to do the like! Why
 not follow Major Higginson's example, making a
 gift instead of a bequest? All honor to the name of
 M. Cora Dow!

Here are some very sensible words from the
 Philadelphia Public Ledger of October 17, published
 under the title of the "Orchestra Belongs to All."
 "In the performance of our orchestra there are fea-
 tures that are admirable beyond and above the tech-
 nical accomplishment, and one of these is the fact
 that the music and the price of the music come
 within the range of every one of us. There are all
 sorts of enjoyments in this world that are primarily
 designed for the expensive luxury or the selfish
 edification of the few. Not so with what an or-
 chestra has to give. Those who manage it, those
 who play in it, he who leads it, understand that 'the
 best things any mortal hath are those that every
 mortal shares.'"

We are not pro-Suffrage, neither are we anti-
 Suffrage. In fact, we are not political in any way.
 But Saturday afternoon the Woman's Suffrage
 Party of New York marched three or four hours
 of women and a few minutes of men by our win-
 dows. The brass band is a potent dissuader from
 work. We looked out of the window for an hour.
 After that we lit a pipe and looked out for another
 hour. And we thought of what the Bible has to say
 about the uselessness of kicking against the pricks.
 They are bound to get the vote sooner or later, so
 why not be comfortable about it and let them have
 it now, saving them a lot of unnecessary exertion
 and relieving our future Saturday afternoons from
 threat of disturbance.

THE TRUTH ABOUT GEORGE WASHINGTON II.

St. Paul, October 22, 1915.

I call him George Washington II because he has constituted himself the tonal deliverer of this nation and declares he has made the United States free and independent musically.

"I now declare America to be free and independent of Europe musically," are his momentous words of deliverance as nearly as I can remember them. They were read from a paper in a quavering, tremulous voice, expressive of extreme emotion. The place was the little First Methodist Episcopal Church in Duluth, Minn. The date was Monday, October 18, 1915. The speaker was John C. Freund.

The Two Georges.

I mention these facts because I am afraid that otherwise the reader might confuse George Washington I with George Washington II and get mixed up in his mind about July 4, 1776, and October 18, 1915.

It should be remembered that on July 4, 1776, our Congress declared us free, generally speaking, but by a strange oversight, said nothing about music in their incomplete Declaration of Independence. That is why George Washington II now has arisen to supply the deficiency.

Do not infer from my remark regarding the oratorical emotion of George Washington II that he was reading his epochal declaration for the first time. I had heard him read it once before, almost two years ago, before a body of musicians, when he used the same words, the same tonal inflection, the same moving vocal accents. The proclamation was put forth on both occasions with all the eloquence, all the pathos, all the elocutionary skill of the trained actor. Indeed, to give him full credit, John C. Freund, our George Washington II, was a professional actor in this country when he first came here from England, and I believe he was for a while (in Chicago or New York) a member of a stock company headed by the old-time Thespian, McKee Rankin. However, I am not certain.

Wholesale Declaration.

The two similar declarations of this country's musical independence which I heard George Washington II read were not the only ones projected by him. He has many times during the past few years declared us free, when he read his faithful address before clubs, at public and high schools, in musical conservatories, in churches, before music teachers' associations, at dinners, in Catholic convents, and, in fact, wherever and whenever the occasion arose. I know this because in my capacity as editor of the MUSICAL COURIER, clippings concerning music and musical doings are laid on my desk from almost all the newspapers of the United States, and in that manner I become conversant with what is transpiring in those localities where the MUSICAL COURIER has no regular correspondent and which I do not visit in my frequent travels for this paper. Also I have seen copies of Musical America (of which Mr. Freund is editor) in which were accounts of Mr. Freund's reading of his declaration in various places, of the enthusiasm of his hearers, and of the rising resolutions of thanks and endorsement extended each time by the auditors.

The "Propaganda"

Mr. Freund calls his declaration a "propaganda" and in its interests is traveling about the country, paying his own expenses, as he informs his audiences, and requesting no fee for his readings of the independence declaration. The fact that the reader will at once ask himself who would pay Mr.

Freund's expenses if Mr. Freund did not, and who would offer him a fee for reading his paper, must in no way be construed as anything but the logical thought which arises quite naturally in the minds of those who hear Mr. Freund's announcement of his philanthropy and of his indifference to the expense budget.

My first knowledge of the "propaganda" of Mr. Freund came when I read a line in a daily paper over two years ago to the effect that he had told the New York State music teachers assembled in Saratoga how much money is spent annually in the United States for music. The figure he gave was \$600,000,000.

I pointed out in the MUSICAL COURIER that such an estimate was ridiculous because no one in this country is able to calculate even approximately how much money our country spends for music, for no piano houses, no teachers, no conservatories, no symphony orchestras, in fact, no one engaged in any musical occupation, would consider the voluntary revelation of their incomes for statistical or any other public use. Those with small incomes would, under such circumstances, exaggerate the total, and those with large incomes would minimize them to Mr. Freund for fear that if he knew the true amounts he might ask them to increase the volume of their advertising in his paper.

I spent a little time in direct investigation in order to convince myself beyond a doubt of the absurdity of the \$600,000,000 estimate. In the first place, I endeavored to ascertain how many persons there are connected with music and the music trades in the United States, and I found no one who even could hazard a guess. In the second place, my assistants and I inquired in New York and elsewhere of dozens of teachers, orchestral players, managers, soloists, symphony orchestra treasurers, theatrical leaders, band conductors, opera choristers, etc., whether they had been asked by Mr. Freund or any one representing him to state the amount of income they enjoyed. In not one instance was the answer "yes." Every musician or any one else deriving money from music in any form whatsoever who reads these lines will know whether he or she gave to Mr. Freund or to any other person the information which helped to establish the \$600,000,000 figure.

I do not say that \$600,000,000 is too liberal an estimate. On the contrary I maintain that it is too conservative. To newspaper reporters who interviewed me on the subject I always have maintained that Mr. Freund could not know the correct figures for he was not familiar, for instance, with the outlay of the Boston Symphony Orchestra, with the volume of business done by Lyon & Healy and the Ditson Company, and the amount of their annual payrolls, with the incomes of Thomas Kelly, of Omaha; Heinrich von Stein, of Los Angeles; Dr. William C. Carl, of New York; John J. McClellan, of Salt Lake City; John J. Hattstaedt, of Chicago; Leandro Campanari, of San Francisco—but the list might be extended into the tens of thousands. To those same reporters I have said that I estimate America's annual musical expenditure at \$900,000,000, for when Mr. Freund gave out his figures he evidently did not include my salary and the income of the MUSICAL COURIER.

Why America Is Musical.

Following fast on his bold \$600,000,000 venture, Mr. Freund informed any one who would listen, that because America spends more money for music than any other country this is the most musical land in the world, and because it is the most musical land in the

world, or at least, the equal musically of any other land, we should keep our music students in the United States, as, when we send them to Europe the girls are preyed upon financially by foreign teachers and boarding house keepers, and made victims in far worse ways by the foreign male population with whom the American female students come in contact.

Needless to state, our daily papers, in their ceaseless search for sensationalism, came across the Freund statements about the \$600,000,000 and the perils of Paris and Milan and Berlin, and without seeking to ascertain whether his remarks were mere reckless bids for publicity or sober assertions based on actual knowledge of the facts, published them conspicuously for the avid consumer of exciting headlines and sea serpent literature.

No Unanimity.

Of course emphatic protests resounded from the European musicians and from the best class of American musicians. In the archives of the MUSICAL COURIER are letters addressed to our people by several hundred musical persons of international reputation, persons resident here as well as by persons resident abroad. All the letters refuted Mr. Freund's assertions and called upon the MUSICAL COURIER to protest publicly against the utterances he made as a part of his "propaganda."

My associates and I could not conscientiously agree with our esteemed correspondents that the agitation which was taking place chiefly in Mr. Freund's own columns, after the dailies had used the subject for their customary brief exploitation before they raced on to the next wildcat "story," as they call it, we could not honestly concede, my associates and I, that the Freund "propaganda" should be dignified or helped to stay alive by any answer or any other attention on the part of the MUSICAL COURIER.

The late Marc A. Blumenberg, then residing in Paris, was cabled to for his opinion. Our message read: "What do you advise doing about Freund campaign?" Promptly the characteristic answer came: "Get out the MUSICAL COURIER every week."

The Propagandist.

To me the "propaganda" of Mr. Freund and the spectacle of his constituting himself the champion of the American musician and the foe of the European artist, and of Mr. Freund's facing musicians and other musical persons on the public platform and delivering orations on musical subjects, afforded material for much quiet amusement. I will explain why.

About fourteen years ago, after my return to New York from a lengthy sojourn in Europe, I heard that a new musical paper was to be started in New York. I was informed that the man who contemplated the scheme had failed as the publisher of probably a dozen newspapers, daily, weekly and monthly, including several musical ones, but nothing daunted I went to see him and found him in the person of John C. Freund. I asked him for the privilege of being allowed to write a piano column for his forthcoming publication, but he persuaded me to become a regular member of his staff and to occupy a desk in his office.

He told me frankly that he intended to bring out a music paper because he thought there was money in the enterprise, as the success of the MUSICAL COURIER had proved. He did not believe, however, that musicians should be asked to advertise.

When I accepted the position of managing editor for the new paper, it had not yet been given a name. We debated prodigiously on the subject. Mr.

Freund had no definite musical or journalistic program in his mind at that time and consequently it was difficult for us to find a good title for the impending journal. One day Gertrude May Stein, the singer, came into the office. "Why not call your paper 'Musical America?'" she suggested. Instantly Mr. Freund adopted the name.

The Staff.

At the time the first number appeared, the staff consisted of Mr. Freund, as editor in chief, myself as associate and managing editor, a gentleman named Macpherson, a gentleman named Spanuth, who was also the music critic on the *Staats Zeitung*; a gentleman who wrote items about bands, and two gentlemen who went to the music studios for news items. A gentleman named Curtis, who was editing a trade paper for Mr. Freund, exercised a general supervision over the *Musical America* staff.

Of the persons on that paper the only ones who had the slightest inkling of good music were the *Staats Zeitung* critic and myself. I had to rewrite his articles and make English of them, but at least his opinions represented authoritative criticism. Macpherson, a Scotchman and a graduate of Edinburgh University, was one of the best chaps and most thorough scholars I ever have known. But he was densely ignorant of music. His duty was to "read copy" and edit it. I remember his first experience at a symphony concert when I took him with me. After Tchaikowsky's "Pathétique" I asked him how he liked it. "It reminds me," was his sole comment, "of logarithms. It seems to be put together scientifically, doesn't it?" Curtis had been an editor of the *New York Herald* and was a good newspaper man. He laid himself bare to me the first day I met him by telling me that he preferred the banjo to a symphony orchestra.

The good fellow who wrote the band items played the organ by ear and told me proudly that he never had taken a music lesson, but could pick out tunes of which an "arranger" had made several marches for bands.

The opening "we have come to stay and are filling a long felt want" editorial was written by Andrew Wheeler, better known then under his nom de plume of "Nym Crinkle."

Our Success.

Two or three weeks after our initial appearance, Mr. Freund published a long article about himself and his staff. His picture adorned the center of the page. The article was headed with a "Hamlet" quotation, "A hit! A palpable hit." In his remarks regarding his gifted staff, Mr. Freund alluded to me as "a young man hardly out of his teens but gifted with a journalistic aptitude amounting almost to genius." I remember the line well, because I registered a mental objection to the word "almost."

The paper was filled in all its odd corners with letters of congratulation and praise from many sources, the missives usually reading: "Enclosed please find my subscription; I cannot do without your valuable paper," or "Please accept check for subscription; you are doing a great work; keep it up."

The Propagandist and Finance.

Mr. Freund adhered for awhile to his resolution concerning advertising, but decided finally to pay printer's bills, pay for white paper, and pay the salaries of the staff by selling *Musical America* Company bonds at \$250 or \$500 apiece, if memory serves correctly. He urged his staff to try to help dispose of these. I was sent to a great pianist to sell a bond. He bought one. The husband of an opera singer bought one. An opera tenor bought one. Several others were bought by persons I do not now remember. However, *Musical America* was not making its expenses. Our staff began to dwindle, but the absentees were replaced suddenly

by several advertising solicitors who went out to seek "business" and secured it in limited measure.

Washington II's Forces Fall Off.

The *Staats Zeitung* man was the first of our little writing group to disappear. The band expert went next. Then followed Macpherson, the logarithmic Scot, and finally Curtis, who took to writing poker stories for the *New York Sun*. At last only Mr. Freund and I were left as the staff of *Musical America*. I spent my time writing all the concert reviews and signing various names to the articles, writing our Berlin, Paris, and London letters and signing them with various names, and writing our piano, singing and violin departments and signing them with various names. Mr. Freund spent his time chiefly in abusing the *MUSICAL COURIER*.

The Washington II Musical Makeup.

I estimated the degree of Mr. Freund's musical knowledge very quickly. I could not get him to go to orchestral concerts or recitals at that time, but occasionally, when I told him that he ought to be seen at the opera, he would accompany me to the Metropolitan, preferably when "Trovatore," "Martha," "Traviata" or "Faust" was on the bill. At the Wagner operas Mr. Freund invariably slept soundly, and frequently snored so loudly that I found it expedient to bump him, as if by accident, in order to save his dignity and that of our great publication. When the wakeful moments came at the Wagner operas, Mr. Freund was in the habit of asking me primitive questions about the plots, particularly during the "Ring" operas, and the poor man had his troubles in trying to straighten out in his mind the family and other relationships of the godly and ungodly crew in the tetralogy.

However, when it came to talking about old time singers, Patti, Formes, Gerster, etc., Mr. Freund could tell by the dozen the familiar tales which used to serve as the press yarns of those artists. Also, he knew many personal anecdotes about the early piano manufacturers of New York and Boston and the pioneer history of Union Square, the New York hotels of other days, and the actors and actresses of the past. Of the symphonic literature, the piano and violin classical literature, the technics of musical interpretation, of composition, of construction, of harmony, of piano playing, Mr. Freund, as the editor of a musical paper, had not the faintest glimmering. He was then about fifty-six years old. His articles for *Musical America* consisted exclusively of diatribes against the *MUSICAL COURIER* and anecdotal comment on the superficial musical gossip of the day, as it appeared in the news columns of the dailies and in the Sunday supplements.

He never viewed a musical subject from its technical, aesthetic, or historical standpoint. For musicians in general he had little use, and he never stopped denouncing them to me because they would not advertise in his paper. "They desire only to be praised," he declared very often, "and when I praise them they do not appreciate it."

The Demise.

Very, very gradually, under my able management, and Mr. Freund's valuable guidance, *Musical America* sickened and declined. One fine day, without asking permission of the subscribers, it was merged with Mr. Freund's piano trade paper and formed the last eight pages of that very businesslike publication. Another fine day, and again without asking permission of the subscribers or advertisers, Mr. Freund said to me: "The current issue of *Musical America* is the last. Good-bye and good luck."

Musical America died a quiet death and whatever became of the bonds and all the subscription and advertising paraphernalia, I do not know.

We had a goodly circulation for the ten months we existed, as Mr. Freund told me he considered it good journalism to send out thousands of free copies every week, and to keep up that system week

in and week out so that people should see the paper everywhere and thereby be made to believe that many persons subscribed for our sheet. I thought the trick very clever at that time, but learned its commercial fallaciousness later when I went with the *MUSICAL COURIER* and studied the real science of legitimate circulation.

Where Was Washington II?

For many years after the passing of *Musical America*, Mr. Freund remained editor of his piano trade paper, called *Music Trades*. Although I attended all the New York concerts and operatic performances during the seven years or so after Mr. Freund and I separated, I do not remember to have seen him at one of those entertainments. He was not in any practical way in active touch with that important period of our American musical history—I mean, not the history of musical instruments, but of executive musicians, conductors, and creators of music.

The *MUSICAL COURIER* had fought the great fight for recognition of MacDowell and other American composers, and was his sole journalistic support, together with Henry T. Finck in the *New York Evening Post*, when the unfortunate MacDowell was in the throes of his losing struggle with his jealous enemies at Columbia University.

The *MUSICAL COURIER* had conducted its great campaign against paying the foreign artists exorbitant salaries and paying Americans nothing.

The *MUSICAL COURIER* had inveighed successfully against the musical festivals in this country which engaged foreign opera singers and ignored our native exponents of oratorio.

The *MUSICAL COURIER* had fought the Metropolitan Opera House in regard to its unvaried repertoire, and brought on the establishment of the Hammerstein-Manhattan Opera, the introduction of modern French opera in this city and the giving of novelties at the Metropolitan.

The *MUSICAL COURIER* first called attention to the futility of the old Philharmonic Society and caused the dissatisfaction that led to the reorganization of that body.

In other cities new orchestras were established; everywhere new music schools rose up, studio buildings were erected, the women's clubs became marvelously active.

American artists like Fremstad, Eames, Nordica, Abbott, Farrar, Martin, Witherspoon, were singing in opera in this country; the concert and oratorio stage had Lillian Blauvelt, Josephine Jacoby, Corinne Rider Kelsey, George Hamlin, Francis Rogers and numerous others equally successful.

Oscar Saenger, Mme. Ashforth, Mme. Von Klenner, Rafael Joseffy, Alexander Lambert, Henry Schradieck, Jacobsen in Cincinnati, Henry Heyman in San Francisco, Emil Liebling in Chicago, B. J. Lang in Boston all had studios crowded with American pupils.

Fannie Bloomfield Zeisler and Maud Powell were recognized as belonging in the ranks of the great executants.

John Philip Sousa, and before him, Gilmore, had educated the American people into understanding the value of artistic band playing.

Sousa, De Koven, Morse, Herbert, Englander, Kerker dominated the comic opera stage with their works.

Stock, Stokowski, Damrosch, Van der Stucken, De Koven, all permanent residents of this country, were leading our big symphony orchestras.

American singers were engaged at European opera houses, and American popular music was being played at every cafe in Europe.

Enter Washington II.

It was at this moment when America had found herself securely in music and knew it, when the American composer, like MacDowell, Chadwick, Foote, Kelley, Kaun, Foerster, Busch, Huss, Parker,

THE DULUTH NEWS TRIBUNE

—OCTOBER 18, 1915.

CHALLENGE TO
JOHN C. FREUNDLeonard Liebbling of the Musical
Courier Says He Wants
to Debate Editor."I'LL PUNCTURE NEARLY
EVERY STATEMENT"Says War Has Not Been Disad-
vantageous to American
Musicians.

"I challenge John Freund to meet me at any time, any place, before any body of musicians, when he is giving the lecture he is scheduled to give in Duluth and I'll puncture practically every statement he makes," said Leonard Liebbling at the Spaulding hotel last night.

Liebbling is associated with the Musical Courier, and Mr. Freund is editor of Musical America. Freund is scheduled to give a lecture at the First Methodist Episcopal church tonight, which promises to be of special interest to musicians and music lovers of Duluth.

"Through a route scheduled published in our paper, Freund has been able to arrive in every city at about the same time we do," said Liebbling. Rene Duvrie, general representative of the Musical Courier, is with Liebbling.

"In his address Freund attacks the morals of European teachers," continued Liebbling. "He forgets that many American musicians studied in Europe, and that when he says many girls return with the stamp of tragedy showing plain, he is coming rather close to home."

"Then, too, he seems to lay claim to being a sort of a musical George Washington Second—coming into a city and telling the musicians they are free. No longer are they dependent on Europe to furnish them with teachers and directors. Abuse of Europe and indiscriminate praise of everything American, forms the basis of his lecture."

Veering from his criticisms of Mr. Freund, Liebbling talked on the effect of war on the American musical world.

"At the outbreak of the war it looked as though the American musicians would suffer as a result of the sudden influx of European talent. But it had a directly opposite effect. It spurred our musicians on to great effort and as a result has done much to improve conditions. Then, too, many students who would have gone abroad have stayed in this country and taken their studies."

Referring to popular music of today, Liebbling said there had been a great improvement in recent years. He was enthusiastic in his praise of some of the latest music from a music critic's viewpoint.

THE DULUTH HERALD

October 18, 1915.

"MUSICAL
CHARLATAN"Leonard Liebbling of New
York So Labels John C.
Freund.Freund Refuses to Enter
Into Public Debate
With Rival.

Leonard Liebbling, editor in chief of the Musical Courier of New York, at the Spaulding today, says John C. Freund, editor of Musical America, is a musical charlatan. Mr. Freund refuses absolutely to enter into any controversy with Mr. Liebbling.

When told some of the remarks Mr. Liebbling has uttered regarding him and his work, Mr. Freund declared that he had no wish whatever to become engaged in a controversy, stating that as he was paying his own traveling expenses and lecturing free of charge, there was little room to find any real or fancied criticism of his methods at least.

Mr. Freund, while refusing to comment to any extent, let it be understood that Mr. Liebbling was looking for a little free advertising for himself and his paper.

The editor of the New York musical publication declared that he would like to hold a debate with Mr. Freund and prove that some of the statements made by the latter are false. Mr. Liebbling declared that many of the statements made by Mr. Freund regarding conditions in Europe are untrue, and went on to state that the lecture was overrating facts and creating impressions regarding musical conditions in Europe that were unwarranted by the facts in the case.

THE DULUTH NEWS TRIBUNE

OCTOBER 19, 1915.

CALLS LECTURE
'ROTTEN LIBEL'Leonard Liebbling of the Musical
Courier "Roasts" Rival Pub-
lisher—Attends Affair.SAYS SPEECH WOULD HAVE
BEEN TIMELY YEARS AGODeclares American Women Stu-
dents Abroad "Straight-
est in World."

"John C. Freund's lecture was a rotten libel on American girlhood and womanhood, and the astonishing thing about it was that his audience stood for it," said Leonard Liebbling of the Musical Courier last night. The Musical Courier is a rival publication of Musical America, edited by Freund.

"I studied music in Berlin and Paris for six years, and I know that the finest, hardest-working, straightest women in the world are the American students abroad. They live in the American colony, attend the American church, are looked after by the American pastor and all that rot about them coming home with bullets in their head that he read out of a yellow paper, is rubbish."

"But the thing that I resent most is the way Mr. Freund stands up and, in a quavering voice, poses as a prophet who is about to knock the shackles from our aching limbs, as though we were a chain gang bound body and soul to the music traditions of Europe."

"Timely 15 Years Ago."

"His lecture would have been timely 15 years ago, before America had found herself musically and American artists had come into their own. Where would America be today if she had not sent her young people abroad to be educated? What America is today, musically speaking, is directly and solely due to the thorough grounding in musicianship that her people have received abroad."

"I particularly resent the exploitation of native and exponent of European training irrespective of merit. Let the worthy live. It is a case of the survival of the fittest. It is superficial, cheap pandering to American patriots, which would exalt everything unworthy."

"Mr. Freund is not a musician. If you were to suddenly and without warning ask him three primary questions about music he would be utterly unable to begin to answer. I was with him for years on the Musical America, and I know. What are those questions? Well, say, what is the relative minor scale of C major, or the key or opus number of the best-known Beethoven string quartet, or the key to Beethoven's 'Pastoral Symphony,' and note his trepidation."

"Remarks About New York."

"If you noticed, all his remarks were about New York. He did not come here and interest himself about musical affairs dear to Duluth or try to help you solve your problems. Oh, no."

"He wandered about superficially in the music history of New York in 1850, 1873 and 1873—things that anybody might know by looking up newspaper files. For instance, that \$600,000 spent for American music. I say he is too conservative. He left out the salaries of church organists, accompanists and music editors. With salaries, America spends \$900,000 000."

(See also page 31.)

THE ST. PAUL DAILY NEWS

WEDNESDAY, OCTOBER 20, 1915.

AMERICAN MUSIC
NEEDS NO DEFENSE

—Leonard Liebbling.

Editor Says Works of Com-
posers of All Nationalities
Speak for Themselves.

Leonard Liebbling, editor of the Musical Courier, New York, now in St. Paul, commented today on the campaign on behalf of American composers, teachers and musicians in preference to the made-in-Europe variety.

His statements were made apropos of the announcement that John C. Freund, editor of Musical America and chief apostle of the "American music" propaganda, is coming to St. Paul next week to lecture under Schubert club auspices on "The Musical Independence of the United States."

OFFERS TO DEBATE.

The two men were in Duluth last Monday when a Duluth newspaper printed a challenge made by Mr. Liebbling to meet Mr. Freund and endeavor to refute his arguments.

"I resent," said Mr. Liebbling, "the idea that any man can claim credit for a condition that has been brought about by other people's efforts."

"What about the work of such American musicians as Theodore Thomas, Chadwick MacDowell, Whiting, Foote and dozens of others who have gradually fixed America's place on the musical map?"

NO LAMENTABLE CONDITION.

"And I challenge Mr. Freund or anybody else to point to one case of genius neglected because it is American genius. If a musician can deliver the goods, his nationality is not questioned by anybody. Nobody is persecuted because he happens to be a native of the United States or a product of American training. Generalities sound very well and it's all right to wave the Stars and Stripes and talk about 'delivering the nation,' as Mr. Freund does, but get beyond catch phrases, and you will find that there is no such lamentable condition as he loves to paint."

The Propaganda Appears.

But I have digressed. To go on logically from where I interrupted myself, I should mention my astonishment when, a short time after the reappearance of Musical America, John C. Freund began his "America for the Americans" campaign and appointed himself chief prophet, apostle, leader, and deliverer of American music and American musicians, and began to beat the tom-tom and bang the bass drum in order to call attention to his "propaganda" and his declaration of American musical independence.

Seeing that Mr. Freund, excellent journalist that he is, knew how to stimulate noise in the way of exploitation, several well known musicians, and I give them credit for sincerity, joined his movement in a way, by furnishing him with information probably meant to be used anonymously, but Mr. Freund

Paine, Mrs. Beach, Stock, Saar, had regular place on concert programs; it was at this moment that my old friend, John C. Freund, popped up with a revival, a resuscitation of Musical America, and started his newest drive for recognition in the musical-journalistic field.

The MUSICAL COURIER welcomed and valued the competition. When the Concert-Goer was started this paper got really big; when the Musical Leader was started the MUSICAL COURIER got bigger; when the Leader and the Concert Goer combined the MUSICAL COURIER import went on increasing; the prosperity grew to mighty proportions when Musical America started its first attempt, and the MUSICAL COURIER went to mightier proportions when Musical America warmed into life a second time. The coming of Music News, the Clef, the Dominant, the Musical Observer, the Etude, the Musician, the Pacific Coast Musical Review, the Musical Monitor—my pen tires to name all the host of smaller paperettes—as this procession of competitors appeared, the MUSICAL COURIER grew by leaps and bounds.

The best proof of my contention that competition helps is afforded by a glance over our paper at this time and a comparison with its issues of former years.

Its bulk of advertising today is probably larger in quantity and amount than that of all the other musical papers combined and its circulation is no doubt the largest of any musical journal or newspaper or magazine in the world. This is not a boast, but a fact.

The MUSICAL COURIER circulation department always has been in charge of experts in that line and after close to forty years of existence, this paper is able to speak with authority on the subject of the actualities and possibilities of musical circulation. It is our business to know the circulation of all the musical papers and we have that information. It is not necessary to make it public further than to say that the circulation claims of some of the other papers should be discounted by forty per cent.

As the MUSICAL COURIER gives out no circulation figures and is one of the few American newspapers

hurled the material into the glare of publicity and kept the mild excitement going when interest seemed likely to flag.

Walter Damrosch had told Mr. Freund, so the latter trumpeted forth, that when he was conductor of the Metropolitan Opera, there came to him seeking positions, a long line of American girls who had been abroad and returned "stripped of their money, stripped of their jewels, stripped of their virtue, stripped of their belief in God." **This horrible statement, with its sinister climaxing, afterward was repudiated by Mr. Damrosch,** but it had found its way into print through Mr. Freund's agency, and the Damrosch denial, for some reason or other, had only unresounding publicity.

Along comes Alma Gluck, according to Mr. Freund, and tells him that the boarding places of American music students abroad are "breeding places of vice and filth," and that the students dwell together in illicit manner.

When this stupendous assertion got into print, Miss Gluck at once denied it, but again the original blazoning of the sensational utterance by far outdid the retraction in the matter of space allotment and prominence of display.

(Before I forget it, I wish to say in a separate paragraph, that Mr. Freund as late as October 18, 1915, when I heard him, still was reading publicly those statements of Mr. Damrosch and Miss Gluck and did not inform his hearers of the official denials put forth by the artists whom Mr. Freund named to the audience as sponsors of the outrageous aspersions on American womanhood.)

Hearing the Lecture.

After the aforementioned letters of protest began to arrive at my desk, I decided to hear the Freund lecture and I went to the musicians' meeting I spoke about at the beginning of this piece of writing. The violence of the speaker, or rather reader, his ill-digested musical statistics, his honest avowal at the beginning of his address that he knew nothing about music, and the rambling compilation of ancient anecdotes and early piano manufacturers' history which Mr. Freund rolled out (the practising musician as a rule knows nothing of the mechanical side of his instrument and is not acquainted with its manufacturers) all combined to make a rather painful impression on the teachers, players and composers present.

Each man and woman of the craft recognized very soon after Mr. Freund commenced, that he was not speaking their language, that he was not one of them, that he never had practised a Czerny or a Fiorillo étude, never had taught a pupil how to produce a head tone, never had made music for an audience, never had felt the thrill of creative work, never had sought concert engagements and tasted of the hopes, the disappointments, the triumphs of a virtuoso career, did not understand the vanities, the strength, the weaknesses of the musical nature—in short, was no musician, could not precipitate his brain, nerves, and senses into the musical conception or consciousness and therefore could not serve as a competent interpreter of the musician's artistic expression or of his desires and demands from the public.

The applause of the musicians was meagre. A few, known to me as unsuccessful in their profession, expressed vociferous approbation of Mr. Freund's rampant glorification of the American musician and his picturesque denunciation of the unspeakable foreigner.

Two of the gentlemen who sat on the platform with Mr. Freund were a well known vocal instructor and an equally celebrated piano pedagogue. After the lecture I spoke to them and asked them whether their presence on the platform meant their indorsement of the speaker's views. They both hedged.

The vocal man said: "Well, I can't exactly put myself on record as being against America for the

Americans,' can I? What would my pupils say?" The piano man answered: "Freund asked me to be here. I didn't like to refuse him. Between you and me, it's all nonsense."

I might add that a most singular thing struck me at the lecture inasmuch as not one of the half-dozen musicians on that platform was of American birth. Mr. Freund himself was born in England, or Germany, I don't know which.

The Duluth Episode.

When I reached Duluth last week on October 17, I saw a local newspaper notice there, announcing that Mr. Freund would lecture next evening, October 18. The Duluth News Tribune sent a reporter to the hotel asking me whether I cared to give my opinion of Mr. Freund's lecture. I replied that I had not heard it for nearly two years. Thereupon the reporter showed me a draft of the speech. I glanced over it and found it to be almost exactly the same thing I had heard Mr. Freund deliver before. I thereupon expressed my indignation at Mr. Freund's views on the subject of European teachers, of European morality, of the credulity and weakness of American girls, and his bombastic and misleading "Americanism" which spreads the idea, by inference, that we must support everything American primarily because it is American. I explained to the reporter that I considered such views distinctly un-American.

At once he printed a sensational article which the Duluth Herald, the other local paper, amplified after sending one of their reporters to me, and the town hummed with interest all day in the tempest stirred up by my sincerely meant remarks. Long distance messages from St. Paul, Minneapolis, Winona and other Northwestern cities reached my room as soon as the Duluth papers got to those points.

On page twenty-three will be found a reproduction of several clippings which I select from a large number. They contain the gist of what I said, but also they contain things I did not say. Before I end this article I shall enlighten the reader as to what is authentic in those interviews.

Of large interest to me at the lecture was to observe the manner of its deliverance and the nature of its reception. Mr. Freund wore white gloves which he kept on all evening. He bore a huge floral bouquet. A lady introduced him to the audience (in phrases which I recognized as being quoted partly from the regular advance notices I had read occasionally of the Freund lecture) and mentioned that the speaker asked no fee and paid his own traveling expenses. Mr. Freund then stepped behind the pulpit, which was draped with an American flag, and began to read his address. He read for two and one-quarter hours without pause, hurrying so at times that he could not be understood, and dwelling lovingly at other moments on passages meant to be solemn or pathetic. Mr. Freund speaks with a strong English accent.

Content and Comment.

Two of his early statements regarded the "crool" temptations to which our American boys and girls are subjected in Europe, and "the astounding fact that America spends more for music than all the European countries together." As I have already pointed out, Mr. Freund is only guessing at the amount America spends; about Europe he is not even able to hazard a guess.

"We lead in everything," said Mr. Freund impressively, "in bands, concerts, operas." Lead how? In the number of concerts and operas? We certainly do not. Germany has more concerts than the United States. The opera houses in many European countries are open ten months every year. The Paris Grand Opera, before the war, never closed.

"I am not here to interest musicians and music teachers," said Mr. Freund, "but to interest the people, those who strive for the noble and ideal in life." That is no reason for telling them things which are

erroneous. Besides, the people who strive for the noble and ideal in life do not judge of a nation's musical knowledge by the amount of money it spends for music, but by the degree of understanding exhibited in connection with the tonal art.

"I am not going to give you," said Mr. Freund, "a highly polished or manicured address on music; oh, no. That usually"—and this was delivered with splendid scorn—"sends an audience to the woods." The reason why Mr. Freund does not give musical addresses is obvious; he cannot.

"More money is spent for music in America than for the standing armies of Europe on a peace footing," said Mr. Freund. And what then? More money is spent in America for music than is spent in Guam for eating. More money is spent in America for eating than is spent in Switzerland for music, and what then?

"Seven million dollars is spent in America for opera," said Mr. Freund. Prove it. He does not even know the names of many of the smaller traveling opera companies. And, also, if \$7,000,000 was spent two years ago, when Mr. Freund first mentioned that figure, could \$7,000,000 have been spent last year, when there was no opera in New Orleans, Boston, Chicago and Philadelphia.

Fifteen minutes were occupied by Mr. Freund in telling how the press all over the world received his \$600,000,000 discovery. "All were astonished," finished Mr. Freund, "all, even Algiers, Cape Town, China, Japan, East India, Sweden, etc." We picture to ourself the lively astonishment, especially of Algiers and China.

"A sensation resulted," said Mr. Freund, "when I exposed the danger to boys and girls who rush abroad without talent, or money, to study music." No one rushes abroad without money, and those who have none when they get there usually receive it regularly monthly thereafter by mail from home. There is danger in Europe, of course; about the same degree of danger that the Kankakee girl faces in New York, the Los Vegas girl faces in Chicago, and the Paducah girl faces in Boston. It is not quite clear what danger the American boy faces abroad, and Mr. Freund did not state.

"I am tired of this talk of musical atmosphere," said Mr. Freund, "this musical atmosphere which is supposed to be so thick in Europe and so thin here." Mr. Freund is groping about in the past, when the "musical atmosphere" question used to be an issue. American doctors do not go to Europe, and European doctors do not go to Rochester, Minn. (where the Mayo brothers have made their appendicitis operations famous) because of the medical atmosphere in those places. Japanese engineers do not come to technical and electrical schools in the United States because of the technical and electrical atmosphere here.

"Momentous events" and "a great movement" followed the beginning of his "propaganda," said Mr. Freund. The only noticeable thing of the kind is the European war and it is my firm conviction that Mr. Freund started that.

"We are no longer dependent upon Europe for our supply of composers and conductors," said Mr. Freund. We never were. No one stopped us from producing our own.

"If a conductor is wanted here," said Mr. Freund, "we do not look around in our country. We cable abroad." Aside from the fact that this statement nominally contradicts the one he made in the previous paragraph, Mr. Freund is wrong, as is proved by the case of Hertz, Tandler, Hadley, Stokowski, Scheel, Stock, Oberhoffer, Rothwell, Spiering, Busch, De Koven, Zach, Herbert, Hamerik, all of them resident in America when they were appointed conductors of symphony orchestras in this country.

"It was necessary to start an agitation in Chicago before Stock was made conductor." There was no agitation. The only question that arose, and it was

a sensible one, was whether Mr. Stock, then a very young man, could at once fill such a position with the authority attained by his predecessor, Theodore Thomas, a man of years and of illimitable experience. The fact remains that Mr. Stock was given the chance by Chicago and has succeeded brilliantly. The Stock incident, be it remembered, took place many years before Mr. Freund started his "propaganda."

"Another big American orchestra," said Mr. Freund, "got a third rate conductor from Paris." Which orchestra? The only French conductor who has led an American symphony orchestra is Edouard Colonne and he was a guest of the New York Philharmonic for a single pair of concerts. There never was the least talk of making him the permanent head of that body.

"The time has come for absolute frankness about the 'musical atmosphere' of Europe," said Mr. Freund. Then he quoted the denunciations of Miss Gluck and Mr. Damrosch, as given heretofore, and did not mention that Miss Gluck and Mr. Damrosch had denied uttering them.

"They came to me," Mr. Damrosch was quoted by Mr. Freund as having said, "those poor American girls came to me stripped of everything"—I hope not—"stripped of their money, stripped of their jewels, stripped of their virtue, stripped of their belief in God." It would be hard to imagine Mr. Damrosch putting through such an intimate catechism any girl who had gone to him to ask him for a position as an opera singer, and it is no less difficult to think of a reason why American girls should choose Mr. Damrosch as their father confessor. How many such girls, of all the thousands who have studied abroad, went to Mr. Damrosch with tales of that kind? How could they have been stripped of money and jewels, when according to Mr. Freund's earlier statement, they had none when they went to Europe? And why is the female musical student the particular target for Mr. Freund? American girls go to Europe also to study sculpture, painting, medicine, languages. Are they, too, stripped when they return to us? And if not, why not, if that is the fate of the music students?

Miss Gluck could not well have spoken with authority about European student boarding houses as being "breeding places of vice and filth," for she came to this country when she was a baby and did all her studying in New York City until she went abroad some two years ago, as an established artist, for a short coaching period with Mme. Sembrich in Switzerland.

Mr. Freund damned unmercifully the keepers of the Continental boarding houses where American music students live abroad. Mr. Freund, not having been a music student on the Continent, knows nothing at first hand about the student boarding houses there. If he did, he would be aware that many of them, in Berlin, Paris, Florence, Vienna, Milan, are kept by American women. He would know also that a very large proportion of American girl music students are accompanied to Europe by their mothers.

"Berlin boarding house keepers became frantic for fear of losing the patronage of American music students, when I began my propaganda," said Mr. Freund. The number of American girl students of music in Berlin at any one time never exceeds three hundred. As Berlin has thousands of boarding houses and the music students always seek the cheapest rooms, it will be seen how tragic must be the loss to Berlin of several dozen American girls whose parents might have kept them home as a result of Mr. Freund's warnings.

"Various music teachers' associations have, as a result of my propaganda, passed resolutions announcing that the time has come for us to throw off the domination of Europe," said Mr. Freund. There is no music teachers' association which has passed any resolution in those words or with such

inference. No American music teachers' association is chauvinistic enough to do such a thing.

"At Philadelphia," said Mr. Freund, "they arose and sang 'The Star Spangled Banner.'" Perhaps. I was not there to see it. I was at Duluth; no one sang at Mr. Freund's lecture, and the only ones who arose during his speech were groups of persons who left the hall from time to time after his discourse had passed the one hour mark in duration.

"The press of Europe challenged me," said Mr. Freund; "I was damned in public meetings." Several German papers pointed out the stupidity of Mr. Freund's criticisms. The meetings he speaks of were private gatherings of American students who denounced Mr. Freund's remarks as erroneous, to put it mildly.

"Of the large mass of delicate testimony placed at my disposal, I say nothing," said Mr. Freund. Singular sensitiveness, one would imagine, after having heard Mr. Freund declare broadly that American music students return from Europe stripped of their virtue.

"I blame the German intimate customs, morals, and manners for this condition in Berlin," said Mr. Freund. Again he shows his ignorance of life in Germany, for excepting France, no Continental country brings up its young women more strictly than Germany or gives them less freedom and less chance to mix with the male sex without chaperonage.

"In this country," said Mr. Freund, "our women are under the protection of the law even when they are in the street." That is why American women are continually having "mashers" arrested.

"Our girls rush off to Europe, crazy to win success," said Mr. Freund. He does not seem to know that only the small minority hope to be Gabrilowitsches, Goodsons, Melbas, Hempels, Schumann-Heinks. Most of those who go abroad wish merely to improve themselves, and to gain a knowledge of foreign languages and teaching methods, so as to become broader and better informed instructors at home.

"It is a question of saving human souls," said Mr. Freund. It always is a question of that, even in our big and little cities.

"A man asked me whether things are better here," said Mr. Freund, "and answered: 'Where things are controlled here by foreigners, I should say no, but where they are controlled by Americans, I should say yes.'" Mr. Freund explained at one point of his talk that his conception of an American is a person who lives here and means to stay here, no matter where born. Who, then, are the American foreigners of whom he speaks?

Mr. Freund looked exceedingly mournful and made his voice hollow with profound sadness as he read a newspaper clipping which he announced as being an interview with a French undertaker "who buries American girls in Paris after they have killed themselves. They never tell why they have used poison, gas, or bullets." If they never tell, how does Mr. Freund know why, and what would he have us infer? No doubt the French undertaker has buried some American girls in Paris. Americans die occasionally, no matter where they are. I know of two cases of American girl students suicides in Paris within the past twenty years. In America, several thousand young women have killed themselves during that time. Here, too, American girls become disappointed in ambition and in love. Mr. Freund does not tell us whether the American girl students of medicine, sculpture, painting, languages, also commit suicide in Europe. Maybe they are more fortunate in love than the music students.

"My propaganda has put courage into conductors," said Mr. Freund, "to play works by Americans and has encouraged our press to devote columns to music." Conductors played many works by Americans before Mr. Freund began to propagand and our newspapers always criticised concerts daily and

gave a page or so to music in their Sunday issues. Messrs. Stock, Stokowski, Oberhoffer, Kunwald, and other conductors who have been playing American works, should arise and tell us whether they lacked the courage to do so before Mr. Freund told them they ought to do so.

"Publishers are taking down from their dusty shelves music by Americans never before used," said Mr. Freund. I will not ask Mr. Freund whether the publishers sell such music, as I do not desire to be facetious, but I will ask him to name to his audiences the compositions to which he has reference. Inquiry at Schirmer's, at Ditson's should reveal the truth of the situation. The White-Smith and Arthur Schmidt houses were dealing largely in American works before the birth of the benign "propaganda."

"Ganz uses American music since the propaganda," said Mr. Freund. Ganz always has used all the good piano music of all the nations. Ask Ganz. He selects his own repertoire and for purely artistic reasons.

"Strinsky, the conductor of—of"—here Mr. Freund lost his place and looked strenuously in his notes to see what Mr. Strinsky is conductor of—"Strinsky, conductor of—of"—here Mr. Freund found his place—"of the New York Philharmonic, used American works since my 'propaganda.'" Truly a fine bit of pleading. As Mr. Strinsky came here about the time of the "propaganda," he could not very well have played American works for us before then.

"I caused the State organists"—I missed the name of the State—"to put on one whole day for the production of American works," said Mr. Freund. I cannot dispute him on that point, but if this statement is as accurate as his others, I have my doubts about his injectment of patriotism into the organists. They never have been accused before of lacking in patriotism or in eclecticism.

"Detroit and San Francisco have started orchestras since the propaganda," said Mr. Freund. The San Francisco Orchestra was started twenty years ago or more. In Detroit, a few weeks ago, the conductor of that orchestra told me that he is having the very deuce of a time to get together and hold together a guarantee fund large enough to insure existence for his organization from season to season.

"The rich women of New York started a movement to help young American musicians," said Mr. Freund. The movement had startling and distressing experiences. Now it has transformed itself into a professional managerial bureau which handles any good artist, American or foreign.

"We should give music to the tenements," said Mr. Freund. There is more music in the tenements than in the homes of the rich.

"My propaganda has resulted in the movement for registration and standardization of music teachers," said Mr. Freund. He is like the politician who advised his lieutenant to "claim everything." It seems to me that I was told Mr. Freund recommended the imprisonment of music teachers who taught without a license. He forgot to tell that to the music teachers in Duluth.

"There is a German chorus man posing as a teacher in a prominent position," said Mr. Freund, "and claiming to be from a German opera house where they don't even know his name." Who is he? Why does not Mr. Freund exhibit some of the courage with which he says he inspires others, and name these impostors whom he abuses so magnificently but so carefully. Why protect them? Why permit those Americans whom Mr. Freund has made free to be enslaved again by the \$10,000 German chorus man? Who is he?

"The gravity of existing evils," was a Freund phrase. It has a familiar ring. "The gravity of existing evils" is what some one or other must have said when Eve ate the apple and Cain slew Abel.

"A very prominent judge said to me," said Mr.

Freund; "John, you are doing a great work." The indorsement is final.

"Why shouldn't we have the best here?" said Mr. Freund; "we have had the best from Europe for years." Is that Mr. Freund's sole reason for kicking Europe in the shins now?

I will not quote from Mr. Freund's long passages about the early days of the piano manufacturers in New York. The early New York piano manufacturers were very estimable gentlemen, but why they should be extolled to the people of Duluth, Minn., in 1915 was a puzzle to me. The early piano manufacturers were interested in music chiefly in order to sell pianos. In that respect they do not differ from the piano manufacturers of today. Steinway was not a concert pianist; Stradivarius was not a violin virtuoso. Lyon & Healy were not harp players. Spalding, manufacturer of tennis racquets, was not a tennis champion. His son, Albert, became, and is, a famous American concert violinist.

"Our military bands are the best in the world; look at the Sousa band." The Sousa band is not, and never was, a military band.

"Singers get \$14 a month at the Paris Opéra Comique," said Mr. Freund. He probably means the worst paid of the chorus singers. That is a matter of economics. It costs the chorister less to live in Paris than in New York, and the Opéra Comique charges only \$1.60 for its best seats as against \$6 charged for the same accommodation by the Metropolitan in New York. Mr. Freund forgot to mention that some singers receive as much as 1,500 francs (\$300) per night at the Comique, and that some solo singers at the Metropolitan receive \$25 a night and some have received nothing at all.

"Paris no more is the Paris of Meyerbeer, Liszt, Chopin," said Mr. Freund. 'Tis indeed a pity, for were they with us now, Chopin would be only 106 years old, Liszt 104, and Meyerbeer merely 124.

"The debut of a young American crowds the Scala but empties the Metropolitan," said Mr. Freund. Very few American girls have appeared at the Scala. Those who did so were not debutantes, but artists who had sung elsewhere and succeeded. There is no recorded instance of an American girl crowding the Scala because she was an American. Also there is no recorded instance of an American girl emptying the Metropolitan because she was an American. The debuts of Nordica and Eames I did not attend, but I was present when Fremstad, Eleonora de Cisneros (then Miss Broadfoot), Bessie Abott, Alma Gluck and Geraldine Farrar made their debuts at the Metropolitan, and I can testify that the house was not only not empty but crowded.

"Young girls who get into the Paris opera houses do so mostly by 'pull,'" said Mr. Freund. If he were conversant with musical conditions in Paris, Mr. Freund would know that the prize graduates from the Paris Conservatoire are the ones who mostly fill the positions at the Paris Grand Opera. It is not even a case of selection. The Government regulations demand that the vocal prize winners be given the positions. The Conservatoire and the Grand Opera are subsidized by the Government.

"To hear Europe talk," said Mr. Freund, "you'd think that every boy over there who smokes cigarettes before ten is able to read a musical score." What cigarette smoking has to do with score reading will not be any more apparent to the reader than it was to me. Cigarette smoking is practised to a much greater extent by American boys than by those in Europe. Of course Europe never said anything about the ability of its boys to read musical scores. In our own country boys of ten read baseball scores. There are many persons here far over ten years old who pose as musical veterans and yet are unable to read a musical score. Mr. Freund is one of them.

"Europe exclaims," said Mr. Freund, "you are ashamed of your American composers." Europe does not.

"A European who was here for a week," said Mr. Freund, "declared, 'if camels, bears, tigers, giraffes,

and insects are musical, why not Americans?'" The European to whom Mr. Freund referred is Ignatz Waghalter, conductor at a Berlin opera house. By a strange chance, Jacob Friedman, brother-in-law of Waghalter, was in Duluth during my visit there. Mr. Friedman told me that he was present during the interview which Mr. Freund quotes, and that Waghalter made no such remark as Mr. Freund attributes to him.

"In the old days New York had no music critics," said Mr. Freund; "anyone was good enough to write on music." So it seems, when in the next breath, Mr. Freund told how he started a music paper in New York in the early '70's.

"I started the first music paper in America," said Mr. Freund, but he did not say that it failed and that many others failed which he started later.

"Why do our symphony orchestras excel?" said Mr. Freund, "because the German brass players are the best, the French woodwind players are the best, and we get the finest of them here because we pay most for them." That is not a very great compliment to American orchestral players and rather a sorry argument for one who is "boosting" America. Whoever told Mr. Freund about brass and woodwind—he knows the brass instruments from the woodwinds, because the brass is shiny—forgot to tell him also that good instruments and good players do not necessarily constitute a good orchestra unless a good conductor leads it.

"The Philadelphia, Boston and Chicago Orchestras," said Mr. Freund, "are unquestionably superior to any in Europe." Why leave out Cincinnati and Minneapolis?

"Times are changed. No longer," said Mr. Freund, "do people crowd the streets about a concert hall when a virtuoso plays, as they did in the days of Rubinstein in New York." Where, then, is the American musical millenium which Mr. Freund preaches? The reason that there no longer is traffic congestion when a great pianist appears is because nowadays we hear many pianists who play exceedingly well and some of them as well as Rubinstein in his palmiest days.

"People have to be hired now to go to concerts in New York—later on they will have to be given trading stamps with their tickets," said Mr. Freund. That is not true. First-class concerts in New York, as elsewhere, never fail to attract good audiences and to arouse enthusiasm. Besides, New York is only one city in America and the citizens of the rest of the country care precious little what the metropolis does except when it invents new ways for them to spend their money on entertainment and fashion.

After almost two hours of talk Mr. Freund began to deliver a musical history of America: "In 1818 there was the first presentation of oratorio in this country; in 1750 the first opera was given in New York; in 1791 New Orleans established an Opera; in 1723 people sang by note instead of by ear; in 1756—" at this point many persons left the church. There was much restlessness on all sides of us and many listeners said audibly that they were bored and would have liked to leave if they could have done so unobserved.

"Today a great opera artist must know at least three or four roles," said Mr. Freund. Thirty or forty would have been nearer the mark.

"There are between five and six thousand pupils at one music school in Chicago," said Mr. Freund. There are not. There are not 3,000 pupils at any one music school in the world.

"Saint-Saëns now is in this country," said Mr. Freund. He is not.

"America is a great melting pot," said Mr. Freund. Where have we heard that before?

"We are a great lot of 'knockers,'" said Mr. Freund; "we knock our own composers." Mr. Freund probably refers to the composers who wrote "Mona," "Fairyland," "The Pipe of Desire" and "Cyrano de Bergerac." Apropos, if any composers

are "knocked" worse than those Europeans, Strauss and Schönberg, I do not know who they are.

"Have we no composers?" asked Mr. Freund; "look at Herbert and Sousa." Unfortunate examples, for not only were they not "knocked," but Victor Herbert and John Philip Sousa have taken in more than \$1,000,000 gross each through their compositions.

"The American composer," said Mr. Freund in his peroration, "will come. Out of the union of the curly haired, black eyed Italian with the fair daughter of Scandinavian descent, and the union of their sons and daughters with the vivacious Irish, with the sons and daughters of Spain, or of tragic, music steeped Russia, will be evolved the American. He will blend all the dreams, the ideals, the visions that come where words cease, will impress them with his own personality, with the spirit of the greatest democracy the world has ever known, and will give the musical world the great symphonic melodies which will breathe the spirit of America, the spirit of peace and the brotherhood of man." All pure vapor, and means nothing. In the first place, Mr. Freund told us that the American composer is here; in the second place he tells us that he is to come. Mr. Freund seems to be like Janus; he sees behind and before. Copying also Marius at Carthage, Mr. Freund seats himself on the ruins of the Europe he has demolished and smugly predicts the great things to happen because of his "propaganda." As a matter of fact, the composer of whom Mr. Freund speaks may bear an entirely different program from the one his patron makes out so feelingly. The new man may be a devout believer in Schönberg, cubism, and musical vers libre, and write a series of cataclysmal dissonances which will make Americans rise and smite him worse than they smote Strauss when first he appeared here in his works.

After Mr. Freund's address a gentleman spoke a few words calling attention to the fact that the lecturer received no fee and paid his own traveling expenses. The gentleman told the audience to rise in sign of thanks. They did so.

The Newspaper Interviews.

Regarding the newspaper interviews reproduced on page 23 and elsewhere in this issue, I wish to state that—

I did not say that Mr. Freund is a musical charlatan, for no man can be that who declares frankly, as does Mr. Freund, that he knows nothing about music. "I know nothing of music as an art," is a statement he is quoted as having made in a Duluth paper prior to his lecture.

I did not say that his lecture was a rotten libel. I said that it is a rotten libel on American womanhood and on American girl students abroad when any man declares them to lack in virtue as a class.

On the other hand, I did say that—

The American girl is the hardest-working and "straightest" of the students in Europe and that she goes to church there and is looked after by the American pastor.

I did say that American girls do not come home with bullets in their heads.

I did say that Mr. Freund poses as a musical George Washington II, come to knock the shackles from the aching limbs of the American musical chain-gang.

I did say that Mr. Freund is a hollow voice from the past and that his lecture might have been timely fifteen years ago but is ridiculous and uncalled for at this time, after the battle has been fought and won by others.

I did say that Mr. Freund's exhortations are a cheap pandering to the worst side of American patriotism.

I did say that Mr. Freund is not musical and could not answer correctly three primitive musical questions propounded by me.

I did challenge him to meet me on the platform

and to debate with me the subject he was exploiting.

I did mention Messrs. MacDowell, Foote and Whiting, but I mentioned also Saar, Huss, Cadman, Kelley and many others.

I did ask him to give the name of one neglected American genius.

I did say that he is waving the American flag in order to blind his hearers on the subject of his incompetence as a musical authority.

I did say that American music needs no defence and that it speaks for itself.

I did say that I, as well as many others, resent the attitude of Mr. Freund in taking credit for the work done by others.

Coda.

This is a lecture, too. There is no charge to the reader, and my traveling expenses are paid by the MUSICAL COURIER.

Leonard Lieblich

METROPOLITAN OPERA PLANS.

Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company, who arrived in America Tuesday of last week, made some announcement of interest in regard to the Metropolitan plans for this season. At the opening performance Saint-Saëns "Samson and Delilah" will be given in French. Margarete Matzenauer will sing Delilah and Enrico Caruso will be the Samson, with Pasquale Amato and Leon Rothier as principal supporting artists. Giorgio Polacco will conduct. New scenery and costumes have been made for this production in Milan during the past summer. It is many years since the Saint-Saëns work appeared on the repertoire of the Metropolitan.

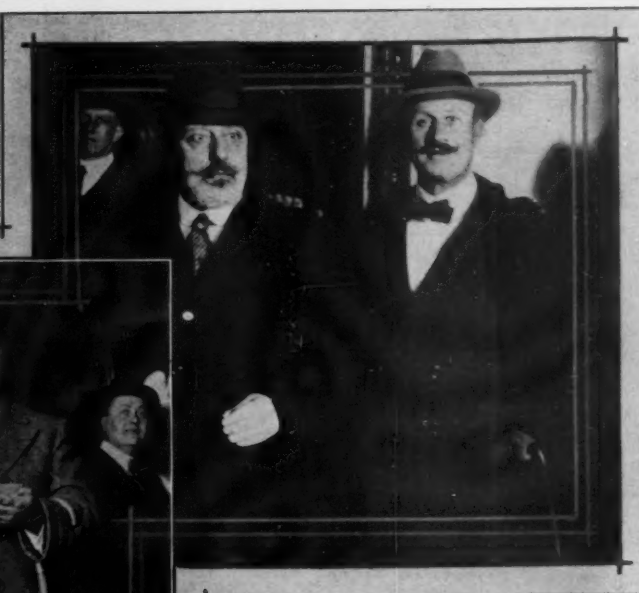
Borodine's opera, "Prince Igor," will be the first absolute novelty of the season, coming early in December. Mr. Polacco will conduct this also. The cast includes Mme. Alda and Messrs. Didur, Amato, Botta and De Seguro. In January the novelty which seems destined to attract the greatest attention this season—"Goyesca," the Spanish opera by Enrique Granados—will have its first performance on any stage. The new Italian conductor, Gaetano Bavagnoli, will lead. The chief part will be taken by Lucrezia Bori. Maria Barrientos, the Spanish coloratura soprano, is due to arrive here in January and later a performance of Bizet's "Les Pecheurs de Perles" is announced with her in the principal



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GIULIO GATTI-CASAZZA AND FRANCES ALDA.



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ENRICO CARUSO LEAVING THE STEAMER.



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RODOLFO FERRARI (LEFT) AND CLEOFONTE CAMPANINI.

Pictured on this page are some of the distinguished operatic lights who arrived in New York last week from Italy. (Mme. Alda met her husband, Gatti-Casazza, on his arrival).

part. This promises to be the first adequate presentation of Bizet's seldom heard work ever given in this country.

The only German novelty, "The Taming of the Shrew," by Hermann Goetz, will probably not come until late in the season, as Artur Bodanzky, the new German conductor, will be busy the first part of the season rehearsing the standard works of the German repertoire.

PADEREWSKI'S ADDRESS AND RECITAL.

Last Saturday afternoon, October 23, at Carnegie Hall, Ignace J. Paderewski made his first professional appearance in New York after an absence of two seasons. The Polish pianist preceded the short Chopin program by an appeal on behalf of those in Poland who have suffered through this present war.

The tickets announced 2.30 as the hour of beginning; the program three o'clock; it was four minutes of three when Mr. Paderewski walked out on the platform to begin his address, and he spoke until thirteen minutes to four. As he made his entrance the audience rose and he was greeted with very warm and hearty applause. Anybody who heard Mr. Paderewski cannot doubt the earnestness with which he is interested in the cause of his suffering fellow countrymen. He speaks English with a slight accent, but not such a one as to make it difficult to understand him. His address was a masterpiece of perfect English. He went extensively into the history of Poland, showing what that country had done for the world, citing incidents in which she was the first to come to the support of liberty in Europe and naming the great figures of the world who have come from Poland. The whole address was extremely scholarly and reserved in tone. Only in the last few minutes did he make a short appeal

for the help which Poland so well deserves in these days, concluding with the following paragraphs:

"I will accuse nobody, I will make no complaint against any of the belligerents. We have been treated according to the logic of war, which is in itself cruelty and atrocity. I am performing a difficult, painful, even humiliating but sacred duty, I am endeavoring to arouse some interest in the fate of my people who during this war have suffered most of all.

"True to Polish tradition, I am seeking assistance not for those of my blood, but for all without any distinction of race, of creed or political opinion, for all who are sharing in common my country's unspeakable misfortune. My errand is not of hatred, but of love. I do not intend to excite passion, but to awaken compassion. If I have succeeded, pray speak about Poland to your kind, good friends, tell them that far away from your prosperous, opulent, happy continent there are a great people in great poverty, in great need, suffering beyond the limits of human endurance. Tell them that these very people in the days of your need sent you Kosciuszko and Pulaski. Some one may be moved by your words, some one may try to help us. God will bless them as he will bless you."

From the standpoint of an appeal calculated to arouse the enthusiastic support of his audience Mr. Paderewski's speech was too long—occupying fifty minutes—and too quiet. It was a fine, manly, dignified effort. At the close of his speech the audience again rose and applauded him, though the speech itself had been punctuated by very little, and, on the whole, rather perfunctory applause, his quiet style of oratory affording the audience little opportunity to enthuse.

After this there was a pause of twenty-four minutes. Mr. Paderewski reappeared on the stage at eleven minutes past four to begin his program. During these twenty-four minutes part of the audience became very rightly impatient and called for Mr. Paderewski with applause. This did not suit the ideas of a gentleman sitting in the second row, who hissed down the applause every time it started. Finally after the third or fourth outbreak he arose and shouted, "Let Mr. Paderewski have a rest and keep still," the effect of which protest was spoiled by the fact that Mr. Paderewski immediately opened the

door and walked on the stage to begin his program. As the audience went into the hall, flowers, pins, souvenir programs, and signed photographs of Paderewski were offered by ladies to each and every one who went about in the foyer and through the aisles. At the end of the afternoon a good many more persons than the artist's room was designed to hold crowded into it for a bazaar, at which similar articles were sold, all for the benefit of the Polish War Relief Fund. As the musical program was by far the least important part of the afternoon, it calls for no extended comment. It was made up of five Chopin numbers, to which, at the end, were added several encores.

Mr. Paderewski sat down on his very low stool and began with the series of crashing chords to which one has become accustomed. Then he played the ballade in A flat; after that came the sonata in B flat minor; and then the nocturne in G. His playing of these was marked by all his old virtues and by his faults as well. It is impossible to imagine anything finer than the later part of the sonata, beginning with the first presentation of the lyric theme of the "Funeral March" and continuing through to the end. But the old banging, which goes completely "through" the piano tone, was present altogether too often. Much of the first movement of the sonata was rendered totally incoherent on this account, as well as certain passages in the ballade.

In lyric passages Mr. Paderewski displays beauty of tone and clarity and purity of reading—except when he lapses into over-sentimental exaggerations of tempi—which still entitle him to hold the high rank which he won for himself among the great pianists of this world. But in loud passages he indulges in a reckless mishandling of the instrument, which unfortunately does much to make the musical listener forget the perfections of his quiet style.

CELESTIAL MUSIC.

Margaret St. Vrain Sanford, writing in the Denver News, seems to be troubled with doubts of eternal happiness, as witness the following:

"Did it ever occur to you that there might be more than one reason why one should study music? For instance, did you ever really stop and ponder on how you will spend eternity? And do you recall that the sole recreation definitely promised us in that mysterious beyond is something in the form of a huge orchestra? Back among the mysterious recollections still clinging from childhood's hazy impressions lies one idea perhaps more firmly imbedded than all the rest, and that is that after St. Peter has put his 'Passed by the Heavenly Board of Censors' on us we are each handed a harp and told to float around and amuse ourselves as we choose. The reason is obvious: ensemble music represents the most fun with the fewest objectionable features and our good friend Milton in one of his wondrous poems goes to the extreme by presenting the minstrel millions with 'harps ever tuned,' thus reducing the drawbacks to the minimum.

"Under the influence of this impression it should be the bounden, beneficent duty of every musician to insist upon a thorough study of the great art by all his fellow-men, else a poor soul admitted to Paradise, upon being draped with a brand new harp of gold will probably suffer deep distress (a thing unwanted in heaven), because it does not know how to use said instrument; also, although we know not what degree of humor passes with us to that choice realm, the chances are strong that merry 'Ha! Ha!' will be given that unfortunate soul which, upon trying to sing a sweet, birdlike tone, only manages to bring forth a ludicrous yowl."

WHAT MAY HAPPEN.

From the Chicago Tribune comes the suggestion that if the city stays "dry" on Sundays, as Mayor

Thompson ordered in his prohibition edict, the Sunday music programs in Chicago theatres will not be complete without "Drink to Me Only With Thine Eyes."

BIRMINGHAM AGAIN.

In a recent editorial article the MUSICAL COURIER asked the question, "Can Birmingham do it?" and went on to demand whether or not the Alabama city would properly be able to take care of the Biennial Convention of the National Federation of Music Clubs, which is scheduled for that city in 1917.

The editor of the Birmingham Age Herald, reading the article in question, answers it as follows:

The MUSICAL COURIER may rest assured that there will be harmonious cooperation between local musicians and the business interests of the city. The Music Study Club and the Chamber of Commerce will do their parts.

While Birmingham is without a complete concert orchestra such as would be expected to add brilliance to the convention programs, there will be time enough to engage one of the esteemed symphony organizations found flourishing in some older and larger musical center.

Birmingham's only serious lack in connection with the forthcoming event is an adequate auditorium. It may be that the city will erect such a building before 1917. Whenever an auditorium bond issue proposition is submitted to the people it will doubtless carry by an overwhelming majority. Something like a year would be required in building an auditorium after the architect's plans were completed. If, therefore, we are to have an auditorium ready for the great convention a beginning should be made early next year.

The biennial meetings of the National Federation of Music Clubs are not only largely attended, but they bring together a brilliant array of artists as well as mere music lovers. It is believed that the 1917 convention will here assemble between eight and nine thousand people.

Let the Chamber of Commerce, in conjunction with the Music Study Club, take steps without delay to prepare for the occasion.

Yes, Birmingham can do it, even if it be found necessary to erect a temporary auditorium.

Good. We know now that Birmingham can do it and put our question in another form, "Will Birmingham do it?"

CLASSICAL MUSIC.

Howard L. Rann wrote this for the Worcester, Mass., Gazette. It is a good sample of what passes for wit in our daily papers when they try to write facetiously about music:

Classical music is a depressing commodity which operates mainly to decrease the box receipts. It may be otherwise described as a mild soporific which everybody pretends to enjoy but nobody understands except the critic for the morning paper, and sometimes it makes him groggy. The average man would as soon admit that he is in love with the cook as to confess that classical music gets his goat. Most of our classical music is imported at great expense, but a good deal of the most classical never gets past the board of health. It requires a five dollar bill and several kilowatts of self control to enjoy classical music properly, and it is feared that it will never become truly popular until it is sandwiched in between ragtime and a buck and wing dance. It is a painful sight to see a large, overfed citizen trying to digest an orchestra program in the hope of hearing "Old Black Joe" with variations as an encore. It is harder to cultivate an appetite for classical music than it is to subdue a cowlick. Since fashion set the seal of approval upon classical music our recital halls are thronged with enthusiasts who couldn't tell a Beethoven symphony from a water color of Niagara Falls by moonlight, and this has led to considerable agile four flushing as to whether Paderewski composed "The Pirates of Penzance" or "The Lady of the Lake." Every community is justly suspicious of the man who can sit through a Grieg concerto without stifling a yawn or looking at his watch. The best classical music is always written in some language that sounds like a violent altercation in a Chinese laundry, and it is never really classical until you can't scramble through the first act with a libretto.

Headlines suggested by a recent report that the first cellist of the Philadelphia Orchestra had been wounded in the European War, incidentally winning the Iron Cross: "Himmel," hollers Hans Himmer, "I'm Hoit."

CAMPANINI ANNOUNCES PLANS.

As stated in last week's issue of the MUSICAL COURIER, Cleofonte Campanini, general director of the Chicago Opera Association, returned to America on the steamship "Dante Alighieri" from his summer in Europe. As the boat reached New York just as this paper was going to press, it was impossible to secure a statement from the distinguished manager-conductor in time for last week's paper.

Shortly after his arrival in New York, Signor Campanini was seen by a MUSICAL COURIER representative, who obtained information concerning the approaching season in Chicago. Among other things, the distinguished Italian said that forty-two operas will be produced by the Chicago Opera Association during its ten weeks' activities in the Western metropolis. The new works to be brought out are "Dejanire" by Saint-Saëns; "Zaza" by Leoncavallo, conducted by the composer; Massenet's posthumous "Cleopatra"; "Le Vieil Aigle" by Raoul Gounsbouurg; "Elektra" by Richard Strauss. The entire Verdi, Puccini, and Wagner repertoire will be performed, including the complete "Ring" cycle and "Parsifal." The "Ring" will be given on four successive Sundays, beginning November 21, and will be followed on the fifth Sunday by "Parsifal."

Signor Campanini is extremely optimistic over the prospects for his organization, and announces that the subscriptions to date augur well for the realization of the best grand opera season in the annals of Chicago. "If present indications are to be taken as a criterion," said Signor Campanini, "next season Chicago will probably have fourteen, instead of ten weeks of opera by its own company. The 1915-16 season will open at the Auditorium Theatre on November 15 and continue until January 22."

Signor Campanini is eager to begin work and will leave for Chicago within a few days. He announces the following formidable list of artists, who will appear with the Chicago Opera Association this season:

Sopranos: Frances Alda, Supervia Conchita, Marguerite Beriza, Ella Corrigan, Emmy Destinn, Hazel Eden, Louise Edvina, Geraldine Farrar, Maude Fay, Rachel Frease-Green, Olive Fremstad, Lillian Gresham, Mabel Preston Hall, Minnie Jovelli, Maria Kousnezoff, Nellie Melba, Carmen Melis, Alma Peterson, Dora de Phillippe, Frances Rose, Helen Stanley, Myrna Sharlow, Marcia van Dresser and Elisabeth van Endert.

Mezzo-sopranos and contraltos: Eleonora de Cisneros, Julia Claussen, Valeria Devries, Myrtle Moses, Irene Pavlowska, Ernestine Schumann-Heink and Barbara Wait.

Tenors: Amadeo Bassi, Hans Bechstein, Francesco Daddi, Charles Dalmores, Octave Dua, Edoardo Ferrari-Fontana, George Hamlin, John McCormack, Francis MacLennan, Lucien Muratore, Mr. Peters, Emilio Venturini and Giovanni Zenatello.

Baritons: Wilhelm Beck, Hector Dufranne, Desire Defrere, Francesco Federici, Marcel Mague-nat, Graham Marr, Titta Ruffo, Mario Sammarco and Clarence Whitehill.

Bassos: Vittorio Arimondi, Karl von Cochems, James Goddard, Gustave Huberdeau, Constantin Nicolay and Vittorio Trevisan.

Conductors: Cleofonte Campanini, Marcel Charlier, Rodolfo Ferrari, Egon Pollak and Attilio Parelli.

Assistant conductors and chorus masters: Giacomo Spadoni, Pietro Nepoti and Marx Oberndorfer, well known in Chicago and elsewhere.

Stage directors: Victor Chalmin, Napoleone Carotini and Loomis Taylor.

Assistant stage managers: Joseph Engel, H. G. Moore and Sam Katzman.

TOURING NOTES ON MUSIC.

By the Editor in Chief.

Duluth, October 18, 1915.

The ride from St. Paul to Duluth in the day time is one of the most picturesque trips imaginable. Aside from the constant lovely lake views, there are also the immense stretches of vivid green pine forest and the exceedingly well kept farms and grain growing tracts.

Duluth promised at one time to be one of the greatest ports in the world, as its situation on Lake Superior is of marvelous convenience and utility for shipping. However, the tragedy of Duluth was the rise of Minneapolis, which diverted trade from the far Northern city and built up a population that dwarfed Duluth ridiculously. The worst blow of all resulted when Duluth developed its copper mining into mammoth proportions, but allowed Boston to become the exchange center for the metal and to regulate its price and disposition.

Gustav Flaaten is the MUSICAL COURIER representative in Duluth and also head of the largest music school in that place, with a branch in the neighboring town of Superior. Mr. Flaaten is not only an enthusiastic musician, but also an exceptionally well grounded one, for he has won his spurs as a violin soloist, as a pedagogue, and as a conductor of chorus and orchestra. He knows the classical and modern musical literature thoroughly and is second to no one in America in his knowledge of Scandinavian music, from folk lore to symphony. The Flaaten Conservatory has twenty-five teachers and 500 students. Before Duluth made it possible for Mr. Flaaten to acquaint the city with the meaning of a real symphony orchestra he was compelled to start a juvenile band there. The success was so pronounced that soon professional musicians in town asked to be included as members of the body, and finally it developed into symphonic form and make-up, growing into such importance that last season the organization gave a concert with Mischa Elman as the soloist. Sixty-five men were in the orchestra. The violin pupils of Mr. Flaaten fill important positions all over the country. Many of them went East for finishing study after the Flaaten course, but returned to their old teacher and told him that his instruction was better than that received by them at the New England Conservatory in Boston and other Eastern institutions. "The reason I keep serious pupils," said Mr. Flaaten, "is because I take them seriously. I have not much use for the kind of pupil who takes three lessons and then stops because I ask him or her to do real work. About six out of 100 pupils are really good. Fritz von Loew, the piano chief of the Flaaten school, is a splendid pianist and a very popular instructor. He has written a "Blue Danube" paraphrase which Mr. Flaaten likes better than those by Rosenthal and Schulz-Evler. Halvorsen was one of Mr. Flaaten's teachers, and Sigurd Lie, who died young, was one of his fellow students. "The reason I love Norwegian music so," Mr. Flaaten commented, "is because of the richness of fancy in it. The Norwegian composers never seem to go in merely for technics or empty constructive display. They have too much imagination for that. They never go into the beautiful Norwegian country without seeing gnomes in the meadows at twilight, faces on the mountain mists, dryads and sprites at the wooded edges of the lakes and rivers. The history of Norway is summed up to them in a long succession of sagas." The Flaaten family are a family of musicians. Jens Flaaten, brother of Gustav, conducts the Normanna Chorus, one of the famous singing societies of the United States. The MUSICAL COURIER feels honored to have Gustav Flaaten represent it in Duluth. He it was, by the way, who invited George Washington II to speak there and consequently afforded us the chance to be

on the scene for the exposure we had so long been contemplating.

Let no one say that Duluth is not musical. When we alighted from the train in that city we heard a porter whistling Gounod's "Sing, Smile, Slumber."

The Duluth Jitney Association announces its first grand ball. Strangely enough the admission is not a nickel, but fifty cents.

Mrs. D. H. Day, a very successful piano pedagogue, told us that a MUSICAL COURIER article of a few lines about one of her best pupils had resulted in bringing several good engagements to the young pianist in question.

St. Paul Music Items.

St. Paul, October 21, 1915.

St. Paul presents a much improved aspect over two years ago, in its newly widened streets, its latest office, club and municipal buildings, and the lively attitude and progressive views of its musical community. St. Paul citizens admit frankly that the competition of Minneapolis, forty minutes away by trolley, chiefly is responsible for the new uplift and go-aheadness in St. Paul.

While there is no resident symphony orchestra in St. Paul now, two separate movements are on foot for the early starting of such an organization. In the meantime St. Paul gets its symphony concerts from the Minneapolis Orchestra, which journeys across the Mississippi and gives twelve concerts in its sister city this winter.

Mrs. F. H. Snyder was seen at her beautiful studio in the Hotel Frederic, where she has the autographed photographs of nearly all the great musical personages, including Verdi. One interesting picture was that of Melba and Joachim taken together at Bergamo, Italy, on the occasion of the Donizetti festival there. Mrs. Snyder, returned recently from a visit to China, where her son is located, told us that the musical conditions there are negligible, the only interest in the Occidental output being confined to ragtime, which the Chinese sing and whistle copiously. The nobility dance the one step and fox trot to all the latest American popular tunes ground out for them on American mechanical music makers. Most of the Chinese women of the upper classes, says Mrs. Snyder, have had their mutilated feet broken, and are letting them grow to a size where they fill modern boots. Mrs. Snyder, a pupil of Vannini, long has been a famous vocal teacher in St. Paul, two of her very successful pupils being Florence Macbeth and Alma Petersen. And in other musical fields, too, Mrs. Snyder has been an equally earnest laborer, for she started the first guarantee fund for the St. Paul Orchestra and managed the organization in 1906 and 1907. Her country home near St. Paul is one of the show places of the region and has been the scene of many an entertainment in honor of visiting artists. Mrs. Snyder expects to have her friend, Mme. Melba, as her guest next month.

We appointed as our new St. Paul correspondent, Frances C. Boardman, musical and dramatic editor of the St. Paul Daily News—and formerly of the Despatch. Miss Boardman is a thorough student of music, especially of folk music, and an excellent linguist. Her appointment was hailed with pleasure by St. Paul musical circles, and her forthcoming MUSICAL COURIER letters are being awaited with interest. Miss Boardman also will contribute to these columns a special series of articles on folk music.

A music school of applied psychology was encountered. How would you like to have psychology applied to you?

Also a conservatory promoter was met. "What is that?" you ask. A conservatory promoter is a

man who starts a conservatory in a city, works up its business, then sells the institution, moves on to another city, does the same thing there, moves again, and keeps up the process indefinitely.

Leopold Bruenner, St. Paul's honored veteran musician, has been in one studio for twenty-two years. He is a tonal artist of deep learning, lofty ideals, and unflinching seriousness. His choral conducting (he directs the Choral Art Society) is surpassed by no other leader in the country, according to expert criticism here.

G. H. Fairclough, one of the busiest piano, theory and organ instructors in St. Paul, was observed at work. He had no time for more than a greeting and a quick exchange of old remembrances from Berlin, where we were fellow student with him.

It was Beethoven morning in St. Paul. From half a dozen studios resounded the strains of the master's piano sonatas. Also, according to a sign noticed at a grocer's, it was "Apple Week" in St. Paul.

Lewis Shaw is a much sought after vocal coach. He should, however, be singing in concert, for Mme. Schumann-Heink has declared him to be one of our best native Lieder interpreters.

William Marvelle Nelson is a violinist, teacher and band leader who has done telling work in all those capacities. It pleased us to hear him say that he considers the MUSICAL COURIER the only music paper which brings profitable and traceable results to its advertisers.

Florence L. Briggs, president of the Schubert Club, with an annual average of 1,100 members, gave us a highly interesting and instructive two hour interview at the rooms of the association. Mrs. Briggs, a woman of high ideas, broad culture, and very fine humanitarianism, explained the work of the Schuberts and disclaimed personal credit for its remarkable achievements, but elsewhere we learned how very much she has done by personal endeavor to bring about those notable results. It was interesting for us to discuss with Mrs. Briggs the question of the value of the "propaganda" and the independence lecture of George Washington II, for she is the St. Paul representative of his paper and was the means of bringing him here for his paternal discourse. Mrs. Briggs agrees with the views of George Washington II and defended her position spiritedly and cleverly, more cleverly by far than her protégé justifies his own standpoint.

There are in St. Paul a Faust and a Verdi Theatre. At a local vaudeville palace, Rossini was doing a musical skit.

Minneapolis Orchestra Opening.

Minneapolis, October 23, 1915.

Last night we had the pleasure of hearing the Minneapolis Orchestra open its local 1915 season after we had been present also the evening before at the inauguration of the winter's St. Paul series of concerts by the same organization.

Emil Oberhoffer, the conductor, is indeed fortunate in being supported by an intelligent and liberal directorate under such a musical and civically patriotic gentleman as Elbert L. Carpenter, president of the orchestral association, for financial considerations do not stand in the way when Mr. Oberhoffer selects his playing material, and in consequence he has surrounded himself with as fine a body of instrumentalists as could be procured by him from all the available musicians in the country.

As every orchestra seems to have some dominantly distinguishing feature of its own, it can be set down that the Minneapolis body possesses in unusually striking degree brilliancy and vitality of tone, without, however, any sacrifice of beauty and sensuousness in quality. The brasses are of un-

usual richness and finish. The worth of the woodwind was demonstrated in very convincing fashion, for Bruno Labate, the first oboist, was taken ill immediately before the concert and his place had to be filled without rehearsal by Gustav Boehle, second oboist. As the symphony of the evening was Schubert's in C major, which abounds with work for solo oboe, and those passages were rendered with extreme accuracy and charm, it may be seen how high is the standard maintained in that section of the orchestra. The other departments are covered in the same thorough manner. The strings sing with smoothness and refinement, the nine cellos, with artist Van Vliet at their head, being particularly appealing in quality and resonant in volume.

Of Oberhoffer's firm command of his forces and of their completely harmonious cooperation with him there were plenty of evidences in the Schubert performance, when the entire body realizing the situation in the oboe department rallied around their leader and the depleted woodwind section with noticeable care and solicitude.

That Schubert reading revealed to the full the poetry and poise of the Oberhoffer musical nature. He is for beauty first, last, and all the time, and it is a gospel with which there can be no quarrel. Many conductors try continuously to read passion and prideful accent into measures meant by the composer only to please and to edify, but Oberhoffer does not make that mistake, even though some of his confrères insist that contrast is obtained only through juxtaposing the stressful and the sedate modes of delivery. The Oberhoffer performances lack nothing in contrast values, but the differences are shown by means of keenly calculated tempo, dynamic, tonal and color nuances rather than through the arbitrary imposition of the conductor's temperamental idiosyncrasies. His Schubert reading was a delight in its pristine clearness, its faithful spirit, and its singing appeal.

Liszt's "Tasso" loosed the emotionalism of the leader and his players and an exciting musical version of the poet's love, grief and triumphs was heard in consequence. All the large lines of Liszt's writing were delineated sweepingly, but when purely lyric appeal was called for, the Oberhoffer imagination and the sympathy and skill of the players made the exposition of the softer moods as convincing as the clamor and pomp of the declamatory moments, so much easier to proclaim because of their surface glitter and their big dynamic climaxes. The brass literally covered itself with glory because of the way they uttered the magnificent triumphal tone poem of the finale.

All the orchestra must be complimented on the virtuoso rendering of Enesco's first Roumanian rhapsody, a piece of dazzling instrumentation, inordinately difficult to play because of its constantly shifting hues, rhythms and moods, and its extreme technical intricacy. The thing shimmered and scintillated under the Oberhoffer baton and the propulsive force of the playing stimulated the audience to intense expressions of enthusiasm in the way of applause.

Leader Oberhoffer received an ovation when he stepped on the stage at the beginning of the concert, for not only did his appearance mark the beginning of the new season for the orchestra, but also he was to open the program with a new composition of his own, called "Americana: A Festival March of Homage."

The programmatic description of the piece, as given by Mr. Oberhoffer in an explanatory note, is as follows:

Though the title of this march would appear to indicate that it is not an "occasional" composition, in the sense that the composer was animated by the desire to write an appropriate piece of music for a definite occasion, the following remarks addressed by Mr. Oberhoffer to the members of the orchestra on the occasion of the first rehearsal indicate that the idea of a "march of homage" originated through quite different circumstances.

"Many times during our home season and quite fre-

quently on our tours through the country I have requests to open our concerts with the National anthem. While I yield my patriotism to no one, I am nevertheless constrained to think that the playing of a national air as an introduction to a symphony concert is a little inopportune, if not downright antagonistic to the success of that concert. I feel that it disturbs the esthetic equilibrium so necessary to the full and complete enjoyment of any serious art work and especially a classic symphony.

"Our national airs, especially in these perturbed times, speak to us with a new and deep voice, rousing feelings and emotions which are inimical to the contemplative mood in which serious music should be heard.

"However, as an introduction to this, our thirteenth season, I offer this march in response to the many requests alluded to. National airs are vocal pieces and as such not well adapted to scoring for a symphony orchestra. For symphonic purposes I have adopted the method of having them appear only fragmentary, my intention being to have them occur only as a thought during the playing of an introductory piece which happens to be a march—thus not entirely diverting the listener's mind from the matter in hand. In this spirit, I have conceived this march and offer it in homage to our people and nation."

The march follows the conventional form of introduction, first part leading to a trio, a shortened repeat of the first part, and coda. It is scored for the following instruments: Two flutes, piccolo, two oboes, two clarinets, bass clarinet, two bassoons, contra-bassoon, four horns, four trumpets, three trombones, tuba, tympani, snare drum, bass drum, cymbals, triangle, chimes, organ, harp and the usual strings.

The Oberhoffer composition is a melodious, well scored opus, as stirring as its title implies and yet treating the thematic fragments from our national airs with so much symphonic skill that one is made to admire the musical whole, rather than permitted to fall under the thrill of the familiar patriotic tunes. The stately "My Country, 'tis of Thee," proclaimed martially and with full throated orchestral voice at the close, forms a fitting windup to the suggestive work.

Frieda Hempel was the soloist at both the St. Paul and the Minneapolis concerts. She sang "L'Amore saro costante," from Mozart's "Il Re Pastore," and "Qui la voce," from "Puritani," and although she was suffering from a very severe cold, displayed her customary coloratura fluency, musical taste and talent for manipulation of the lyrical phrase. Miss Hempel was received very favorably by the audience.

Minneapolis Mention.

It was a pleasure to meet again Wendell Heigh-ton, the very astute and diligent manager of the Minneapolis Orchestra, who has been such a strong factor in the spread of its fame and the road demand for its services. Mr. Heigh-ton has now as a most efficient aide Edmund A. Stein, formerly manager of the St. Paul Orchestra.

The program of the orchestra concerts contains no musicians' advertising cards.

There are in round figures about 332 subscribers to the orchestra's guaranty fund.

Mr. Heigh-ton told us that the orchestra will go on its usual midwinter and spring tours, the latter embracing many cities in the Southwest. A good orchestra always is needed there. The midwinter tour will take the orchestra to Chicago, New York, Boston, etc. The visit to Boston will be the first one there of the Minneapolis players.

Cornelius van Vliet, that uncommonly gifted cello virtuoso, came to the hotel to tell us how strongly he endorsed our stand on the subject of the "propaganda." Mr. van Vliet is in frequent demand for concerts in this part of the country and elsewhere, but of course his duties with the orchestra limit his solo activities considerably, which is a loss to the American concert public, but a great gain to the orchestra.

H. S. Woodruff, leader of the Apollo Club and six other organizations, was the donor of a cheery passing "hello."

The newly elected president of the Minnesota Music Teachers' Association, H. S. Phillips, is doing a

valuable work in helping to fight for the standardization of music teaching and the registration of instructors. Mr. Phillips expressed himself as heartily disgusted with the "propaganda" of G. W. II.

William H. Pontius, one of the directors of the Minneapolis School of Music (Charles Holt, director of dramatics, is the other), engaged us in a cordial chat. Mr. Pontius' classes are filled and he says that if all his pupils are as well pleased as he is, happiness ought to be the keynote of his institution this winter.

Clara Williams is tremendously in demand for vocal instruction. Her favorite work just now is the teaching she does at the University of Minnesota Extension Course. Recently, because of increase in her private classes, she moved to a larger studio.

Giuseppe Fabbri, the pianist, remains one of the popular keyboard cajolers of Minneapolis. His series of historical recitals here is attracting much attention and patronage. He received splendid press comments.

Messrs. Heigh-ton and Stein are the only concert managers in town and likely will remain so for a long time to come.

Alice Sjoselius, dramatic soprano, is visiting here. She has a two year contract with the Schwerin Opera, starting in February, and says courageously that she will report there at that time, war or no war.

A woman of impressive personality and attainments is Olive Adele Evers, president of the Northwestern Conservatory of Music and also of Stanley Hall, one of the famous girls' schools of this country. Both institutions are in a highly flourishing state.

Caryl B. Storrs, whose name for some reason or other always suggests to us Schnorr von Karolsfeld, the tenor and friend of Wagner, is the extremely able music critic of the Minneapolis Tribune, and writes on tonal topics in a very erudite manner and yet so that mere human beings can understand him—not as easy a task as might appear.

No other orchestra than the regular Minneapolis body has played here for many years. Mr. Oberhoffer is extremely anxious to have some of the Eastern organizations appear in Minneapolis.

Cellist Casals is reported by a local musician not of the orchestra, to have asked a \$600 fee for an appearance here and to have been refused on the plea that he could not attract that much money to the box office.

Ruth Anderson, MUSICAL COURIER representative in this city, is supervisor of the orchestras in the graded public schools. She has started seventy-seven of these orchestras and has led all of them herself, handing them over to other conductors after she has guided the young players through the early paths and pitfalls of orchestradom. Mr. Oberhoffer is advisory musical godfather to the project, which has met with sensational success. Aside from her school work, Miss Anderson has a very flourishing violin class.

Esther Osborn, lyric-dramatic artist, formerly of the Hamburg and Stockholm Operas, where she sang Violetta, Butterfly, Mimi, Nedda, Eurydice and a dozen other important roles, now is located here as a voice instructor and also is achieving noteworthy results. We heard one of her pupils, Arabel Merrifield, a mezzo contralto of remarkable range and dramatic power, and were much impressed with the thoroughness of the training she has received. Miss Osborn, if she continues such good work, soon should be in the ranks of the busiest singing teachers in the Northwest. She and Mrs. Merrifield are in the field also for concert engagements. Miss Osborn appeared last year with the Minneapolis Symphony Orchestra and scored a ringing hit. Mrs. James Bliss rendered very skillful accompaniment for Mrs. Merrifield at our hearing of that artist.

Frederick W. Mueller, Mus. B., is a new addition to the piano department at the Northwestern Con-

servatory. His previous record, a dignified one, inspires confidence. It follows: "Graduate Oberlin Conservatory, 1891; professor piano and organ, Knox Conservatory, 1891-1894; student Reinecke, Zwintscher, Schreck, Hohmeier, Royal Conservatory, Leipzig, Germany, 1894-1896; graduate ibid, 1896; professor piano and theory, Knox Conservatory, 1896-1902; director, Tarkio Conservatory, 1902-1913; president Missouri State Music Teachers' Association, 1908-1910; member Missouri State Song Commission, 1911; acting president, Tarkio College, 1912-1913; director, Northwestern Conservatory and head of organ department, 1915."

There is a Ruskin cigar made in Minneapolis. The city boasts also a "Piano Hospital."

Eleonora de Cisneros was missed by us regretfully, through the exigencies of travel, at the "Carmen" act, which she sang here under special auspices this week. She registered a triumph.

Margaret Drew, piano coach, spent some time in San Francisco last summer, where she saw Mrs. Frank King Clark-Upham and her new husband. One of Miss Drew's most talented pupils is Phoebe Ara Bowler, now in Los Angeles and studying there with Miss Goodwin. Miss Drew is surprised that the MUSICAL COURIER waited so long before it started to puncture the "propaganda." She said: "The MUSICAL COURIER is like the Catholic Church; it knows how to wait."

Violinist MacPhail, head of the well known school bearing his name and president of the M. M. T. A. until next January, has been of great help in having music counted as one study in the high schools. The music pupils there, consequently, have only to complete three other subjects in order to graduate. They are permitted to substitute music for any one of the four obligatory studies. Mr. MacPhail and the M. M. T. A. are trying to have the rule also at all the State public schools. Minneapolis has adopted it. St. Paul is favorably inclined. Mr. and Mrs. MacPhail are booked to give the Carpenter violin sonata before the Thursday Club, November 2.

And now, on to Omaha. LEONARD LIEBLING.

PROPER KIND OF WORK.

There are strawberries and strawberries. There is the great, big, round, rosy, red, dewy, fresh, delicious kind, that we all like to eat; and there is the little, small, wizzled-up, sour, wilted kind as well; but they are all strawberries.

And there are American songs and American songs. Some of them are good strawberries, but it is useless to deny that there are not many bad strawberries among them. The MUSICAL COURIER always has been, is, and always will be very strong in support of the good strawberries, when it comes to a question of songs or any other kind of music by American composers; but it never has believed that any good would be done either to the advancement of American music or to the benefit of the composers themselves by a policy of praising all strawberries, irrespective of their quality, simply because they were American strawberries.

All of which is merely to call attention to the appeal of Percy Hemus, the baritone, which is printed below. Mr. Hemus, it will be noticed, promises only the "worth-while kind" of strawberries—of course we meant to say songs; and to any artist who, like Mr. Hemus, takes pains to work intelligently for the advancement of American music, be it songs or any other kind, we gladly pledge the same hearty support that we accord him.

Mr. Hemus' appeal follows:

AN APPEAL TO YOU.

I need the help of every teacher and music lover in presenting my third annual recital of songs by American composers at Carnegie Hall, Monday evening, November 8.

I am the first to establish in New York an annual recital

of songs by native song writers. With the all Russian, all French, all German, etc., programs that are offered yearly, not one apostle has stepped forward with an annual offering of American songs. Perhaps this could not have been done ten years ago. I shall not discuss that, but it can and is being done today. My third annual program of songs by American composers is my best. The songs are dignified—individual—and have a message. They deserve a serious hearing.

It means recognition to Americans, be they lovers of music, teachers, composers, students or singers. If you feel that American song writers have not written songs of the "worth while" kind, then you owe it to your country to be at Carnegie Hall, November 8, for you will hear them there.

Sincerely, PERCY HEMUS.

COMMENT ON GEORGE WASHINGTON II.

(From the Minneapolis Tribune, Oct. 23, 1915.)

GLADIATORS OF ARENA OF AMERICAN MUSIC HERE AT SAME TIME.

EDITORS FREUND AND LIEBLING, RIVALS, UNDER SAME ROOF, BE-SIDES.

Views Do Not Seem So Far Apart at That

BOTH AGREE, APPARENTLY, THAT EUROPEAN EDUCATION IS UNNECESSARY.

John C. Freund, editor of Musical America, and Leonard Lieblich, editor-in-chief of the MUSICAL COURIER, gladiators of the musical arena in America, are in Minneapolis at the same hotel.

But it may be taken for granted they glare at each other as they pass by and both dash into print at every opportunity in defense of their pet theories about whether America is or is not free, musically.

Lieblich says he objects to Freund because the latter thinks he is George Washington the Second and that he is establishing America musically on the map. "Freund, like George Cohan, is always waving the American flag and snatching a background of patriotism for himself," says Lieblich. VIEWS ARE MUCH SIMILAR.

It appears, after talking with both, that they are not so very far apart in their views, but each insists on being rampant for the things he stands for and claiming that he differs radically from the other.

Questioned as to what he objected to most in Freund, Lieblich said it was the former's declaration that American girls who go abroad to study music come home with bullets in their heads, owing to immoral conditions surrounding studio life for American musicians. Conditions are no different in Europe than in America in this respect, says Lieblich.

Decidedly picturesque and Washington in aspect is Mr. Freund, who is seventy years old and devoting himself to the cause of freeing this country from the thrall of Europe in things musical. That is his mission in Minneapolis—to speak of the necessity of the

(From the St. Paul Daily News, Oct. 20, 1915.)

AMERICAN MUSIC NEEDS NO DEFENSE

—Leonard Lieblich.

EDITOR SAYS WORKS OF COMPOSERS OF ALL NATIONALITIES SPEAK FOR THEMSELVES.

Leonard Lieblich, editor of the MUSICAL COURIER, New York, now in St. Paul, commented today on the campaign on behalf of American composers, teachers and musicians in preference to the made in Europe variety.

His statements were made apropos of the announcement that John C. Freund, editor of Musical America and chief apostle of the "American music" propaganda, is coming to St. Paul next week to lecture under Schubert Club auspices on "The Musical Independence of the United States."

OFFERS TO DEBATE.

The two men were in Duluth last Monday when a Duluth newspaper printed a challenge made by Mr. Lieblich to meet Mr. Freund and endeavor to refute his arguments.

"I resent," said Mr. Lieblich, "the idea that any man can claim credit for a condition that has been brought about by other people's efforts."

"What about the work of such American musicians as Theodore Thomas, Chadwick, MacDowell, Whiting, Foote, and dozens of others who have gradually fixed America's place on the musical map?"

NO LAMENTABLE CONDITION.

"And I challenge Mr. Freund or anybody else to point to one case of genius neglected because it is American genius. If a musician can deliver the goods, his nationality is not questioned by anybody. Nobody is persecuted because he happens to be a native of the United States or a product of American training. Generalities sound very well and it's all right to wave the Stars and Stripes and talk about 'delivering the nation,' as Mr. Freund does, but get beyond catch phrases and you will find that there is no such lamentable condition as he loves to paint."

With Mr. Lieblich is Rene Devries, general representa-

United States declaring its freedom in this matter.

AMERICAN ARTISTS SKILLED.

Both Freund and Lieblich agree, it seems, that American musicians do not need the prestige of education in music in Europe to give them standing in this country, that there are as good artists in this country, and that the United States makes better musical instruments than does any other country.

But Mr. Freund sees terrible peril to young American girls who go abroad to study music, and he objects, too, to this country spending something like thirteen million dollars a year for musical education abroad that can be gotten at home just as well.

Mr. Lieblich professes to be bored because Mr. Freund is doing his patriotic defense of American music and musicians for himself, and not for the nation. "We have plenty of serious workers in the musical field in America who need no defense," said Mr. Lieblich. Our teachers, composers, artists and orchestra leaders have put America on the map. We know enough to exalt a good musician when we hear one. We have gotten to the place where we can very well get along without Europe in music, but there is no need for Mr. Freund saying the outrageous things he does about American girls who go to Europe."

Mme. Melville-Lisniewska's New York Debut.

Marguerite Melville-Lisniewska gave her first New York recital of the season at Aeolian Hall, Monday afternoon of this week. Her program deserves reproduction in full, being so unhackneyed and at the same time so well chosen:

Organ prelude, and fugue, D major, Bach-d'Albert; sonata, B minor, Chopin; "Scenes of Childhood," Schumann; rhapsody, op. 79, No. 1, intermezzo, op. 117, No. 2, intermezzo, op. 119, No. 3, Brahms; "La fille aux cheveux de Lin," Debussy; "Humoresque," Reger; two Polish folk-songs, Moniuszko; "Spring," arranged by Friedman; "Spinning Song," arranged by Melcer; theme and variations, Brzezinski.

Mme. Lisniewska's piano playing was, as usual, clean, legitimate work of the very first class. She treats piano music as piano music and plays it in compelling style upon the instrument for which it was written, without thought of "orchestral" effects or any of those other tricks by which so many artists endeavor to catch the public's attention. These facts were especially noticeable in the Chopin sonata, capably done, though perhaps one could stand a bit more vigor and noise in the finale.

Each charming little cameo of the Schumann "Kinderscenen" was cleanly cut in Mme. Lisniewska's rendition, and Brahms played as Brahms really should be played—that is, a clean, straightforward interpretation, without any searching for that "hidden meaning," which some pianists believe must be found in Brahms, no matter how simple and uninvolved the composition. Many of the numbers in the last group are of special interest. Each one was given the careful and particular attention that it deserved.

The hall was well filled. There was generous and well deserved applause throughout, which compelled the artist to add an extra number at the end of each group.

Distracting.

Sunday Golfer—"Something has put me off my game this morning, caddie."

"It's them church bells, mister. They hadn't ought to be allowed."—Life.

BOSTON GRAND OPERA COMPANY AND PAVLOWA BEGIN NEW YORK SEASON.

"La Muta di Portici," the Opening Bill—Large Audience Assembles at Manhattan Opera House—Rabinoff's Organization Warmly Applauded—Change in First Week's Repertoire.

Monday evening, October 25, at the Manhattan Opera House, began the season of Max Rabinoff's Boston Grand Opera Company in conjunction with Anna Pavlova and her Ballet Russe. The opera was "La Muta di Portici" ("The Dumb Girl of Portici"), by Auber.

This work has not been seen in New York since the season of 1886-87, when it was revived at the Metropolitan Opera House under its usual title of "Masaniello." It first saw the light of the stage in Paris on February 29, 1828. Two years later in Brussels, the revolt scene instigated people to rush out into the street and smash things; in fact, it started the series of revolutionary incidents which finally ended in the split between Belgium and Holland. The musical historians attribute a certain importance to this work, which does not alter the fact that taken as a single and complete dose it is not particularly palatable nowadays. The only excuse for its revival at the present time was the fact that Anna Pavlova was available to present the role of the Dumb Girl. Though hopelessly antiquated, considered as a whole, there are some merry tunes in it which can bear rehearing and, strengthened for modern taste as it was Monday night by the placing of emphasis on scenery and dancing, the audience gave it a very friendly reception.

The cast was:

Fenella	Anna Pavlova
Masaniello	Giovanni Zenatello
Alfonso d'Arco	Georgi Michailoff
Elvira	Felice Lyne
Pietro	Thomas Chalmers
Borella	Paolo Ananian
Lorenzo	Frederico Ferraresi
Selva	Giorgio Puliti
Emma	Fely Clement
Conductor, Agide Jacchia.	

First attention is demanded by Anna Pavlova. Her pantomime was extremely energetic in the way to which modern audiences are already accustomed. It is not the pantomime of a trained actress, but distinctly that of a dancer, very effective in its own way. On her first appearance the audience welcomed her with extreme cordiality and she was the recipient of much applause throughout.

Felice Lyne made her New York debut in grand opera. Plainly nervous in the first act she soon recovered and, beginning with the duet in the third act, one of the most attractive numbers, she sang extremely well. Notwithstanding the artificial character of the music there was much warmth in her voice and the colorature work was performed throughout without a flaw. She achieved a genuine personal success.

Giovanni Zenatello was the Masaniello. His aria by his sister's cot in the fourth act won for him the loudest and longest single round of applause of the evening. He was in excellent voice and is one of those artists who steadily improve in their vocal art as the seasons go by. Never has he sung better than on Monday evening, and his acting was most acceptable. After these two, Thomas Chalmers as Masaniello's friend, Pietro, won the most attention. He has a capital baritone voice, sings well and dresses the character in genuine Neapolitan style, which is more than can be said for most of the others on the stage, including the chorus. The ungrateful role of Alfonso gave Georgi Michailoff, the new Russian tenor, very little opportunity to show what his real abilities are. His voice seemed of agreeable quality and the singing acceptable. The chorus work was excellent throughout. In fact, Agide Jacchia, the conductor, who has already proved his worth in New York by his capital work with the Century Opera Company, had by his care and attention made sure that nothing on the musical side should be wanting to insure the evening's success. He was greeted with loud applause when he first came to the desk and appeared before the curtain with the principals after each act. The orchestra was good, though this score is hardly one to test its metal.

The incidental dances by Pavlova's Ballet Russe constituted one of the brightest features of the performance. They were splendidly done, most attractively original and different from the perfunctory figures which one too often sees in opera. The stage management, while in this opera presenting nothing strikingly original, had evidently been carefully planned, credit for this belonging to Rijzard Ordynski, the artistic director, and to Stage Manager Louis Verande. Joseph Urban's scenery was, as ever, simple and tasteful in its effects, though as the critic of the Morning Telegraph took occasion to observe, neither Neapolitan nor Porticiquesque. Portici, it may be remarked, is best described as the Mt. Vernon of Naples.

There was an audience which very nearly filled the house, upstairs, downstairs, and in the boxes. It was not an audience which merely comes to be seen; it came to see and hear. "La Muta di Portici" is doubtlessly the weakest work in the company's repertoire, selected only on account of the prominence afforded Mlle. Pavlova, and it was a daring thing to challenge this first night audience in New York with. The fact that the applause was warm throughout, that there were repeated curtain calls, and even a demand for repetition of the ballet in the third act proves without question the general excellence of the performance.

Mr. Rabinoff put the question fairly up to New York and New York answered in the affirmative. The artistic success of Monday night's venture was unquestionable, and if the audiences continue to come in as large numbers as on the opening night, there is no doubt as to the financial success. It was good to see opera again in a house ideally constructed for it.

Congratulations to Mr. Rabinoff, Mlle. Pavlova, and everybody else who contributed to make the first appearance of the Boston Grand Opera Company here what it undoubtedly was, a genuine success.

The original repertoire planned for the week of October 25 was changed. "Carmen," with Maria Gay and Giovanni Zenatello, was performed on Wednesday evening instead of Thursday, while "Madame Butterfly," with Tamaki Miura, originally planned for Wednesday evening, will be transferred to Thursday.

Music's Place as Educational Factor.

By N. J. COREY, IN THE DETROIT SATURDAY NIGHT.

Listening to music, whether in concert or in the home, should be primarily a pleasure function, in spite of the fact that as a refining and educational influence it is of the first importance. With some there is confusion in regard to the educational value of music, for they have been in the habit of looking upon it solely as a matter of the emotions. Meanwhile the emotional are co-equal with the intellectual faculties in the operations of the brain. This fact is commonly overlooked, but is important in the estimation of music's place as an intellectual influence. It is of the utmost importance in the harmonious development of any individual. Its effect may not be along the line of direct educational methods, but it is none the less important.

Of the two educational methods, direct and indirect, the latter is infinitely the most attractive in addition to being the most productive in terms of human development. Indeed, education by direct methods is little more than a preparatory school for the indirect, which is life itself, with all that is meant by the complex web of human society. The child, and later, the student, submits to that training which seems irksome in the conscious preparation for life. Real development scarcely begins, however, until the plunge into the eddying currents of life, pulling and driving in every direction. Here begins the independent growth of faculties and the exercise of judgment, when each individual must assume the responsibilities formerly imposed upon him by others.

This is especially true in the art influence, the completion of aesthetic development coming long after school days are finished, and at a time when the individual resents any and all conscious efforts at his improvement from the outside. Secretly he may feel the necessity for this, and may make conscious efforts toward self development in order to maintain an equality with his companions along this line, but he objects to having it visibly imposed upon him by others. He dislikes intensely to be involved directly in any affair because of its educational value, no matter how sugar coated in the way of concert or entertainment, for he does not like to admit to his associates that he may be in need of such development. Humankind is not only weary, but wary, and hence shies at any suspicion of education in the guise of entertainment. The knowledge that others consider him insufficiently cultivated to enter unreservedly into the enjoyment of any art manifestation often arouses a desire to stave clear of it altogether.

It is for this reason that the universal prating about the educational value of concerts is of doubtful benefit, indeed liable to do more harm than good. To be sure, all art enjoyment is to be included among the higher pleasures, and aside from special aptitude, presupposes culti-

vation on the part of its devotees. It is aesthetic enjoyment, however, and no one likes to be told that he is incapable of encompassing it, although tacitly confessing this to himself. Neither is he likely to enjoy music or any other form of art, so long as he is told he should make of it a duty. Most people are possessed of a reasonable degree of shrewdness and when it is observed that it is the most distinguished and cultivated people in every community who enjoy and patronize art, they involuntarily become imbued with a desire to investigate it for themselves, and it requires but a relatively small amount of such investigation to begin the formation of taste, and taste not only develops by that upon which it feeds, but with almost incredible swiftness when its momentum is once established. All this is indirect education, and by means of it the level of taste in any community is most permanently raised.

Hence a constant effort to drub the public into doing this or that because it "ought" to do so, is productive of small results. Far better, let the widest possible publicity be given to the things that cultivated and representative people find delightful, and this fact will of itself react upon others, and the gradual elevation of taste will then come about in a perfectly natural and spontaneous manner, although the process may seem painfully slow to those who have at heart the dissemination of their most cherished ideals, and would like to perceive a wider appreciation for them.

Albert Spalding's First New York

Recital of the Season.

Albert Spalding is an artist who has won the admiration of the whole musical world. That he is an American is merely incidental and has had nothing to do with the chorus of praise which has always followed this admirable violinist's performances in many lands.

At Aeolian Hall, New York, on Thursday afternoon, October 21, Mr. Spalding again demonstrated not only his technical skill and his musical nature, but also his experience in interpreting violin works to public audiences. It is a different undertaking to play to a concert hall full of hearers than it is to perform astonishing feats of virtuosity in the practice room. Albert Spalding's ripe art includes the ability to hold the attention of his hearers and to do ample justice to himself and the composer at the same time. In no number on the program was his platform experience more in evidence than in the great Sonata in A for violin and piano, composed by the king of Belgian composers, César Franck. Spalding's deliberate, broad, unhurried reading of the first movement was alone enough to place him in the front rank of interpretative artists. This movement is too often played too fast and unintelligently. The whole sonata, in fact, was admirably played by Albert Spalding and the pianist, André Benoist.

Bach's sonatas for violin alone are usually very thin and unsatisfying in the concert hall, especially after a sonorous modern work with a rich piano accompaniment. But the violinist on this occasion was so perfect in his intonation and clear in his phrasing that with the help of a superb violin he elicited as much applause for Bach's Sarabande, Double, and Bourrée in B minor, as he had received for the elaborate sonata. In Handel's sonata in D for violin, with piano accompaniment, the broad melodies and stately, antique passages, that suggest at times the greater choral works of Handel, were played with a fine sense of appropriate style. The concluding allegro was probably played a little faster than the composer would have taken it a hundred and seventy-five years ago. But the traditional old classical manner was never sinned against. The violinist kept his caprice and romance for the interpretation of the "Havanaise" by Saint-Saëns. In this charming and graceful piece in the lighter vein of the French composer, Albert Spalding, was apparently as much at home as in the Franck sonata at the beginning and the "Ballade et Polonaise" of Vieuxtemps at the end of the program.

The recitalist also included two attractive pieces of his own, "Berceuse" and "Alabama," in the list. Evidently these melodious and sparkling compositions were very much to the liking of the audience. It is to be hoped that Albert Spalding will continue to compose so that he may eventually leave behind him, like Sarasate, a permanent record of his skill and musicianship for future artists to study.

About Mary Garden.

R. D. Garden, the father of Mary Garden, the American opera singer, who arrived yesterday from Liverpool, said he had left his daughter in Paris calmly waiting to undergo an operation for appendicitis. She had not done any singing during the summer, he said, but had been assisting in caring for wounded French soldiers in a small hospital in Paris, maintained by herself and two women friends.

Mary Garden hoped to return to New York next February to sing at a few concerts, Mr. Garden said.—New York Times, October 25, 1915.

POVLA FRISCH HAS JOINED THE AMERICAN COLONY OF MUSICIANS.

Soprano of Foreign Fame Soon to Make New York Debut.

Among the many artists new to the New York musical public, to be introduced during the present season, none holds out greater promise and no one has aroused more interested expectation than Povla Frisch, whose American debut is announced for the afternoon of Wednesday, November 10, at Aeolian Hall. During a period of eight years, which covers her career, she has occupied a foremost place on the European concert stage and she comes to America in the plenitude of her powers.

Of Danish birth, but French extraction, Mme. Frisch has passed the greater part of her life in Paris, and it is in the atmosphere of the French capital that her lovely art has matured. She studied first with Sarah de Lande, a disciple of Lamperti; so unusual was her natural equipment that she soon found many opportunities for public appearances. Her first important engagement was for a joint tour with Raoul Pugno, the pianist. Her success was so pronounced that immediately she was sought by other eminent artists, and between periods of study she toured in turn with Pablo Casals, the cellist, and Jacques Thibaud, the French violinist.

Following these appearances in the Provinces, the soprano next essayed a recital before a critical Parisian audience. The event attracted unusual attention because of the announcement that Alfred Cortot, the well known pianist, would appear solely as accompanist and not as soloist. It was a distinction which no other vocalist had ever enjoyed, but Mme. Frisch had no difficulty in proving that the honor was well deserved, and at the end of the program she was acclaimed as a recital artist of the first rank.

Other honors quite as unique came in quick succession. She was asked to sing to the accompaniment of such a trio of virtuosi as Casals, Thibaud and Cortot, and she was the only vocalist chosen to appear at the Paris Conservatoire celebration of the centenary of Liszt. She sang under the baton of Gustav Mahler on the one and only occasion on which he appeared professionally in Paris, leading the Colonne Orchestra in a program of his own composition.

Since that time, Frisch has sung frequently with this famous orchestra, under its regular director, Gabriel Pierné, and so great has been that composer-conductor's admiration for the art of the singer, that he has entrusted to her the creation of leading roles in several of his oratorios. Other noted orchestras with which Mme. Frisch has appeared include the Lamoureux, of Paris, under Chevillard, and the Berlin Philharmonie, under the direction of Dr. Ernst Kunwald, now of the Cincinnati Symphony Orchestra.

At intervals, Mme. Frisch has been heard in recital in London, and on tours of Germany she has sung in Berlin, Leipzig, Frankfurt, Munich and Hamburg, accomplishing the seemingly impossible feat of interpreting German Lieder to the satisfaction of German listeners, despite her French training.

For her forthcoming tour of America, she has arranged programs of French, German, Russian, Italian and English songs, giving perhaps a slight preference to composers representative of the modern French school. Her first Aeolian Hall program will be exceedingly catholic in taste



FLONZALEY QUARTET MEMBERS AT SARANAC INN, N. Y.

Flonzaley Quartet at Saranac Lake.

Preparatory to a busy season in the concert field, the members of the Flonzaley Quartet are resting and practis-

ing daily at beautiful Saranac Lake, N. Y. Their season opens on November 9 at Middlebury, Conn., and in the meantime they are doing the ensemble practice which they were unable to do this past summer.

and will include numbers by Beethoven, Handel, Durante, Borodin, César Franck, Grieg, Saint-Saëns, Gounod, Duparc, Chausson, Alex. Georges, Schumann, Strauss, Brahms and Schubert.

Her unusual gifts as an interpreter have been dwelt upon at great length by the critics of London, Paris and Berlin and her vocal abilities likewise have been highly praised, but it would seem that they are almost overshadowed by the rare artistic qualities of her interpretations. The portrait of Mme. Frisch, which adorns the cover of this issue of the MUSICAL COURIER gives evidence of the possession of dramatic temperament and rare individuality, as well as charm of person.

Immediately after her New York debut, Mme. Frisch set forth on the extensive tour already arranged for her by her representatives, the Musicians' Concert Management. Her first out of town engagement will take place in Buffalo on November 6, when she will give a recital for the members of the Twentieth Century Club. Three days later will come a recital in the series of Friday Morning Musicales at the Hotel Statler, Detroit. Other engagements to follow include a joint recital with Pablo Casals, under the auspices of the Music Club, Hartford, Conn.; an appearance as soloist with the Apollo Club, Minneapolis, and recitals at Peabody Institute, Baltimore; Oberlin Conservatory, Oberlin, Ohio; in Boston, Chicago and Norwich, Conn., and a return appearance in Buffalo for the Chromatic Club.

In all of her recitals Mme. Frisch will have the assistance of Jean Verd, the young and brilliant French pianist, who will act as accompanist and on occasion as associate artist.

PHILADELPHIA ORCHESTRA ENTHUSIASTICALLY APPLAUDED.

Philadelphia, Pa., October 24, 1915.

The happy contrast between the frankly light hearted fourth symphony of Tchaikowsky and the serious meditations of the "Tragic" overture of Brahms constituted the principal charm of the second pair of concerts of the Philadelphia Orchestra under the leadership of Leopold Stokowski, at the Academy of Music, Friday afternoon, October 22, and Saturday evening, October 23. A large audience enthusiastically greeted the conductor and his men at both concerts.

Josef Hofmann played the "Emperor" piano concerto of Beethoven.

In both the overture, which was the opening number, and the symphony, which closed the concert, Mr. Stokowski and his musicians played with the eloquence of true art. The strings, especially, were skillful in the famous pizzicato movement and the difficult finale brought honor to Stokowski. All things considered, the most enthusiastic lover of the orchestra could not ask for a more auspicious beginning of the season than these concerts and those of last week.

H. P. QUICKSALL.

Fifty years ago last night eight men met in the hall of Michael Wick, at 73 Market street, and organized the Phoenix Singing Society. Last night the society celebrated the event by a concert at Krueger Auditorium, given by its chorus of fifty-five male voices, an orchestra of thirty-five and two soloists.—Newark (N. J.) Sunday Call.



KATHARINE GOODSON

Season 1915-16

TOUR NOW BOOKING

Management: **Antonia Sawyer, Aeolian Hall, New York**

No woman pianist of her equipment has appeared before a Columbus audience in memory of younger concert-goers.—Columbus Citizen, March 10, 1915.

The wonderful playing of Katharine Goodson was a revelation to the audience and she received an ovation.—Cincinnati Tribune, March 12, 1915.

KNABE PIANO

LONDON CONCERT AND OPERA ADMISSION RATES MAY BE REDUCED.

Talk of Cheaper Music also After the War—Cyril Scott's Music for "Movies"—Beecham's Season of Opera in English—Other News.

33 Oakley Street,
Chelsea, London, S. W., October 5, 1915.

Things musical are really beginning to hum here, but activity is not confined strictly to actual performance. Folk, or some of them, are already beginning to look into the far distant future, and there is much talk of cheaper seats in the concert rooms, opera houses, and so on, after the war, as also of cheaper music. To some extent the discussion is academic. But also it is or will become practical one fine day. Some two or three years ago Fritz Kreisler, who for years had opened the London autumn concert season, told me (it was at the Worcester festival) that the then lessees of Queen's Hall had expressly forbidden him to price his most expensive seat at five shillings, the usual figure being half a guinea. The point, said the lessees, was that the lowering of the price would ipso facto lower the "dignity" of the hall!

All that kind of nonsense, however, will now have to go by the board, dignity or no dignity. As a matter of fact, it will not be so much of an alteration when all is said and done, for the performers have been few in these last years who could extract the half guinea from the public pockets. In future even the almighty lessees of concert halls will have to realize, even as Robert Newman, manager of the Queen's Hall Orchestra for twenty-one years, realized long ago that a live shilling or half a crown is better than a dead half guinea. They, even they, must soon learn, what others have already learned, that the audience which endures through the ages and incidentally pays for the real enjoyment of musical performances is not the grande dame and all that she stands for, from Belgravia, but the more humble, perhaps more human, and certainly more musical, dweller in Suburbia. Then these same lessees and managers will make the effort to cut their coat according to their cloth.

NECESSITY OF CHEAPER MUSIC.

Music, too, must become cheaper in this country. It completely passes my understanding why the most terrifically potboiling ballad, the truly "English" music, should cost a minimum of fifteen pence, this with the discount taken off the published price of two shillings, while one can buy volumes of Brahms, Bach, Beethoven, and of a large number of other quite reputable composers, some of them copyrighted, for a shilling. Truly we are the most conservative of all countries in these matters, slow to move at first and devils to stick to a custom once it has been adopted. Do you, over there, know that here no one would think of going to a certain publisher for a song because his chief trade is in anthems, or to another for piano music because he issues chiefly songs?

CYRIL SCOTT FOR THE "MOVIES."

There are signs of change, however, in various walks of our musical life. The other day Elkin, one of the go ahead kind of publishers (they are desperately rare birds here) told me that he was visited in his office not long ago by one from the North of England who had called to look over the Elkin stock of Cyril Scott's music, of which he is the publisher. Elkin, naturally, rubbed his hands with glee, since the Northerner seemed a large potential purchaser. So he proved to be. But who do you think he was and what do you think he wanted Cyril Scott's exotic music for?

He was the pianist, the "orchestra," if you like, in a large "movie" show in Lancashire, and he stated that his public was "very fond" of Scott's music! That is something of

a change, eh? Even for Cyril Scott, I should imagine! Fancy Cyril Scott in slow time to the metaphorical, otherwise "movie," provincial. "Is that a dajjer (they always pronounce the g's soft, according to an ancient tradition) that Aw sees befar me with th' 'andle turned 'ards me?" I cannot quite make out whether this implies an access of fortune or of misfortune to Cyril Scott. It is a moot point and much depends upon the mentality of the composer himself, or so I imagine.

ENTERPRISING BEECHAM.

But there are other things happening or about to happen here. Of the former the most important since last I wrote is the opening of the season of opera in English by Thomas Beecham and Robert Courtneidge at the Shaftesbury Theatre last Saturday. There was a wonderful house and the performance was so thoroughly good at all points (the opera was "Romeo and Juliet") that the highest hopes have again sprung eternal. We have not and never have had any musician quite like Thomas Beecham in this country, and I doubt if at this moment any civilized land possesses his equal. He is not only a first rate musician in knowledge and experience, but also an extremely well read man. He has youth on his side, and what he has not done or thought of doing in our musical world (save running a musical institution of the Royal Academy or college type) is not worth thinking about. And with all his amazing activity, mental as well as physical, he has never drawn a blank. Nor will he now.

The opening performances were well attended in spite of the Cimmerian darkness of the streets, a darkness which I find rather attractive. This fact is significant, since there is a correspondence now in progress in the papers as to the advisability or otherwise of abandoning evening theatrical performances and holding only matinees. My own view is that if the goods are put up the people will pay for them day or night. But I have not found in my experience that theatrical managers look at the matter just like this. They blame a long suffering public, and altogether forget to look to their goods. Beecham is quite otherwise. He is far more wideawake than any of the others, and he succeeds. You, over there, are soon to reap the reward of one of his enterprises, perhaps the biggest and most interesting in recent years, when the Diaghilew Russian Imperial Ballet Russe appears in New York. Beecham will come through again, I am sure. And if he feels disposed, I will wager that ere the month of November is run its course we shall see what we shall see.

A NEW OPERA BY STANFORD.

This cryptic utterance means that if the public comes forward with its support, Beecham will probably produce Sir Charles Villiers Stanford's new opera, founded on Sheridan's play, "The Critic." I know that he likes the score of the opera, which Stanford wrote while on his holiday in Scotland this past summer. In point of fact I hope I am not betraying a secret when I say that after Beecham had heard Stanford play his score, following a friendly dinner à deux the other night, the former was so pleased with the music that on the very next morning it was sent to Boosey's to be engraved. But just at this moment I can say no more than this. I will be in a position to say more when next I write.

CHANGES AT THE PROMENADES.

Yet one more change to be mentioned now in our musical life is the alternation of matinees and soirees at the Prom-

enade Concerts since the evenings of perpetual (but only partial) darkness. A curious feature of the change which has just come into force is that Sir Henry Wood and his trusty henchman, Robert Newman, have tapped quite a different type of audience at the afternoons from that which attends the evening concerts. All the rank, beauty and fashion of Suburbia attend the afternoon concerts, but there has been a noticeable declension of the mainstay of the concerts since the year One (namely, the young shop assistants), since the change came into operation. As a matter of fact, the majority of the latter are doing their duty by their king, and country, God bless 'em, and have no time for the frivols of the Promenade promenade.

VICTOR HERBERT IN LONDON.

Talking of operas here, by the way, reminds me that our metropolitan music critics are sore agape at the behavior of their dramatic brethren for their extraordinarily discourteous behavior to Victor Herbert's music in "The Only Girl," which was given for the first time a couple of weeks ago. By now Victor Herbert must be case-hardened, but that does not excuse the fatuous remark of a so-called critic, who summed up the music in the expression "some noise." Witty, don't you think? May I assure Mr. Herbert that the London music critics do not write that sort of stuff?

THE "GAIETY" COMEDIES.

As I write I hear of the death of George Edwardes, of Gaiety Theatre fame; or is it notoriety? Personally I loathed and detested his invention, the musical comedy, which made me sadder than usual. But if I read the signs rightly, Edwardes, who brought these anomalies to perfection, lived long enough to see them at least begin to fail in popularity. The fact is we are all waiting for the man to come forward and drag us out of the mire into which we have fallen in the last few years. Meanwhile vaudeville, or as we say, the music halls, flourish. All our "best" actors and actresses appear there, and some of our singers, the latter usually apologizing for their appearance for reasons known (or unknown) only to themselves.

NEW ENGLISH ORCHESTRAL MUSIC.

I have just seen a preliminary prospectus of the Royal (and very ancient) Philharmonic Society's season. Our one and only Thomas Beecham will now conduct the entire season and will produce novelties by Frederick Austin (Danish Sketches for orchestra), Arnold Bax ("Spring Fires"), Frank Budge ("Summer"), Balfour Gardiner ("Fantasy"), Percy Pitt ("Anactoria") for viola solo and orchestra). Sir Alexander Mackenzie, Norman O'Neill and Frederic Corder are also among the natives to be represented.

ROBIN H. LEGGE.

People's Symphony Concert.

Manager Egmont Arens must have been pleased with the outpouring of people last Sunday afternoon, at Carnegie Hall, New York, attendant on the first concert of the season of the People's Symphony Society, Franz X. Arens, conductor.

Ethel Leginska was the soloist. She played the Liszt "Hungarian Fantasia," with which she made such a series of successes last spring (on tour with the New York Symphony Orchestra), and which she played at the Maine Festival.

Under Mr. Arens' skilled baton, she had an excellent accompaniment, and succeeded in rousing the audience to enthusiasm. Four recalls, the presentation of an immense wreath, and continued applause led her to give an encore, Chopin's study in E, which she followed with another in G flat.

She has individuality, excess of temperament, and a dazzling technic, all of which combine to interest an audience from the start.

Persistent applause led Mr. Arens to repeat the Bach air, played by the strings alone with much finish and delicacy. The big work of the afternoon was Tchaikowsky's fifth symphony, in which the sonority of the players, their attention to the conductor's ideas, and the well developed climaxes held close attention, and aroused prolonged applause. The organization was probably never better off as to individual players, and improvement on all sides was observable.

The printed program notes, were from the pen of the conductor, and showed poetic appreciation of the music, informing the listener of the meaning of much which would otherwise be obscure to the average person. The overture to "Egmont," by Beethoven, completed the program.

The second concert will occur Sunday afternoon, December 19, with a Wagner program and vocal soloist.

Wilma Anderson Gilman in New York.

Wilma Anderson Gilman, the well known Minneapolis musician and teacher, was a recent caller at the MUSICAL COURIER offices. Mrs. Gilman is in New York for a short stay.

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Items from New Brunswick.

St. John, N. B., October 21, 1915.

An afternoon recital was given Friday, October 15, at the residence of Mayor Frink, in aid of the patriotic fund. Those taking part were Mrs. Pierce Crocket, Mrs. Fred Macneil, Mrs. Gordon Dickie, Mrs. Thomas Gunn, Mrs. Harold Macmichael, Louise Knight and Helen Wetmore Newman. Mrs. Newman was well received. Her numbers were "Page" aria from "Les Huguenots," songs, "A Spirit Flower" (Campbell-Tipton), "I Breathe Thy Name" (Mary Turner Salter), "The Morning Wind" (Gena Branscombe), "Yesterday and Today" (Spross). As an encore to her first number, Mrs. Neuman sang Fay Foster's "Winter Butterflies." Campbell Tipton's "A Spirit Flower" was sung with good expression and in response to an encore, "Song of Roses," by Mary Turner Salter was given. Her best number, however, was "Yesterday and Today" by Spross, which was sung excellently. Another number, "Autumn Song" (Mendelssohn) for two sopranos was also sung by Mrs. Newman with Mrs. Crocket.

Two violin duets, "Adagio" (Beethoven) and "Moment Musical" by Herman were very pleasing and played well by Mrs. Gunn and Mrs. Macmichael. A group of songs, "Ye Banks and Braes," "Drink to Me Only," "The Last Rose of Summer," arranged as trios for female voices, was sung by Mrs. Crocket, Mrs. Macneil and Miss Knight. Mrs. Gordon Dickie played delightfully Rachmaninoff's "Prelude," and gave her usual excellent work as accompanist. The recital was well attended.

There was a large audience at the twilight recital given in Centenary Church Saturday, October 16. The recital was in aid of the Circle of King's Daughters of the church. The following ladies took part: Mrs. Pierce Crocket, soprano; Mrs. Wetmore Newman, soprano; Blenda Thompson, contralto; Mrs. Thomas Gunn and Mrs. Harold Macmichael, violinists; Alice G. Hea, organist of Centenary Church. A. L. L.

Jean Verd in Canada.

Jean Verd, the young French pianist, has just been giving two recitals with the cellist, Pablo Casals in Quebec and in Montreal. A feature of both programs was Beethoven's variations for cello and piano on a theme from Mozart's "Magic Flute," in which Mr. Verd shared equally in the artistic work and applause with the Spanish cellist. A Montreal paper speaks of the "wonderfully intelligent accompaniment work of Mr. Verd." It is true that he is a "wonderfully intelligent accompanist," but he is much more than that, and as all who have heard him play know, an artist of the very first rank.



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Biltmore Morning Musicales Begin November 5.

The Biltmore Friday Morning Musicales will be given in the grand ballroom of the Hotel Biltmore, New York, the first to take place on Friday morning, November 5, at 11 o'clock.

The artists who will appear on this occasion will be: Marie Rappold, soprano of the Metropolitan Opera Company; Antonio Scotti, baritone of the Metropolitan Opera Company, and Josef Hofmann, celebrated pianist.

The remaining musicales will be given on November 19, December 3, December 17, January 14, January 28, February 11, and February 25.

The artists engaged for these musicales are: Paderewski, Caruso, Elman, Farrar, Godowsky, Alda, Bori, de Segurofa, Melba, Homer, Kreisler, Zenatello, Maria Gay, Mabel Garrison, Anna Fitziu, Albert Spalding, Andre Tourret, Rosa Olitzka, Lucile Orrell, Clarence Bird, Louis Siegel, Beatrice de Holthoir, Aline Van Barentzen, Mary Warfel, Camille Decreus.

Caricature of Prominent Artists.

Those who know the two artists depicted in this capital caricature by the well known artist, Boardman Robinson, will appreciate the excellence of the work. Their association in the caricature, when it was made, was only fortuitous, but since then has gained special aptness from an instance which happened ten days or more ago. Mr. Bispham, due to sing in Newark, was suddenly indisposed,

and at his request Mr. Witherspoon, with true collegial friendship, sprang into the breach at the last moment to take his place.

Manuel Mora Locates in Chicago.

An interesting and unique personality is that of Manuel Mora, one of the foremost operatic artists of Spain, who, after having traveled in practically every country in the world, has decided to make Chicago his home.

Born in Alciras, Spain, the son of a nobleman high in the Spanish Court, Señor Mora was originally destined for the profession of law, but after obtaining his degree, at the urgent insistence of Tomasso Tomagno (with whom he afterward coached many of his operatic roles), he decided to follow his own inclination and become a singer. He has appeared with success all over Europe and was singing in Odessa, when the famous massacre occurred in which the singer nearly lost his life. He went from there to London, where he introduced his "Spanish Soirées," and his success in this direction made him abandon all further thoughts of an operatic career. It was while singing in that city, that he met many influential Americans, among them the late Pierrepont Morgan, who urged the singer to come to America.

Señor Mora has recently purchased a magnificent home, on Sheridan Road, and has converted the lower floor into a studio equipped with every facility for practical work, where he will coach a limited number of pupils, who wish to prepare for opera.

Associated with him is Dora Currey Lardner, one of the most successful of the younger exponents of dramatic art.

Mrs. Lardner is a Southern girl and was educated at Professor Starr Ward's Seminary in Nashville, Tenn. In addition to dramatic work, Mrs. Lardner has had practical experience in moving pictures, and she received practical training in that direction under Oscar Eagle, producer of moving pictures in America, and is well equipped for teaching this line of art. Mrs. Lardner has had success with children and makes a specialty of supervising and arranging entertainment for the little ones. LeRoy Shields is the accompanist and assisting pianist at the Mora recitals.

Samuel Gardner with Chicago Symphony Orchestra.

Samuel Gardner has been engaged for six solo appearances with the Chicago Symphony Orchestra, Frederick Stock, conductor.

With the Chicago Symphony Orchestra in Galesburg, Ill., Mr. Gardner played the Tchaikowsky concerto, first movement. Commenting upon this appearance, the Galesburg Evening Mail, October 6, says:

"The Tchaikowsky concerto as played by Samuel Gardner as a solo, the orchestra playing the accompaniment, showed unusual technic and skill. The clear ringing tones that he produced on his instrument gave proof of his efficient mastery of it. The audience was enthusiastic and recalled him twice. The second time he responded and played 'The Minuet in G' by Beethoven, arranged by Mr. Stock. In this number Mr. Gardner played with great depth of feeling and the piece ended with numberless double harmonies which he executed with perfect touch and exquisite tones."

And in the Daily Republican Register appeared:

"Samuel Gardner, the soloist for the orchestra completely captivated the audience with the wonderful tone quality displayed in the 'Concerto for Violin' by Tchaikowsky. He is an artist of unusual ability and puts his whole soul into his work."

The young violinist will tour also through the Middle Western States during the season.



DAVID BISPHAM AND HERBERT WITHERSPOON.
Cartoon by Boardman Robinson.

CHICAGO'S TWENTY-FIFTH SYMPHONY SEASON BEGUN.

Frederick Stock Conducts His Own "Festival Prologue" and a Varied Program—McCormack Recital Draws Capacity Audience—Dedication of Organ in Medinah Temple—Other Musical Events and Announcements.

Chicago, Ill., October 23, 1915.

The Chicago Symphony Orchestra opened its twenty-fifth season Friday afternoon, October 15. Frederick Stock led his own "Festival Prologue," composed especially for this occasion during his summer in California. Fourteen members have played with the orchestra since its founding by Theodore Thomas, and they wore white badges, which were given them in honor of the length of their service. The program opened with Weber's "Jubilee" overture, after which the audience rose and sang "The Star Spangled Banner." Beethoven's symphony, No. 7, A major, followed and was played with the authority and understanding expected from Mr. Stock.

After the intermission the first number was Mr. Stock's "Prologue," which was very well received by the audience, the Siegfried "Idyl" and "Prelude" to "Meistersinger" concluding the first concert.

JOHN MCCORMACK ON SUNDAY.

John McCormack sang on Sunday afternoon before the usual capacity house that greets this artist every time he appears in Chicago. More than two hundred were turned away—a proof that McCormack's popularity does not wane. The two Handel songs which opened the recital were sung with the art of a vocalist who progresses each year. Only one group of Irish songs appeared on the program and these were given in inimitable fashion. The American group included Cadman's "O, Moon Upon the Water," Burleigh's "Her Eyes Twin Pools," Ganz's "Love's Rhapsody," and MacDermid's "If You Would Love Me." John McCormack's ease in singing, and wonderful enunciation, made his numbers a joy to his listeners, and his art grows each year. When the writer left the hall he was singing his fourth encore after the final group on the program. There are only a few artists who can hold their audience at the conclusion of a long program.

Donald McBeath, the violinist, assisted and rendered his solos in excellent style.

WESSELS AND VOEGELI PRESENT HAROLD BAUER.

Despite the fact that inclement weather and numerous counter attractions have a tendency to diminish the size

of an audience, the attraction featured by Wessels and Voegeli last Sunday afternoon at Orchestra Hall being the master pianist, Harold Bauer, proved so powerful that an almost capacity house greeted the artist.

RECEPTION OF CHICAGO ARTISTS' ASSOCIATION.

The opening reception and recital of the Chicago Artists' Association was given last Tuesday afternoon, October 19, in the Florentine Room of the Congress Hotel. Rosa Olitzka furnished the musical program.

MEDINAH TEMPLE ORGAN DEDICATED.

Just three years after the completion of the Chicago Shriners' new home—a wonderful auditorium, seating approximately 6,000 persons—a large and beautiful organ (the finest in Chicago) was installed. Three evenings, October 18, 19 and 20, were devoted to the dedicatory exercises, featuring magnificent programs on each occasion.

Dr. J. Lewis Browne, being the man who revised the specifications and under whose supervision the instrument was constructed, arranged the programs. The Chicago Symphony Orchestra, in part, opened Monday evening with the Goldmark overture, "Sakuntala," under the baton of Dr. Browne, and was followed by Jenny Dufau, the former coloratura soprano of the Chicago Opera Company. Mlle. Dufau sang the aria, "Ah, fors e lui" ("Traviata"). Her flexible voice, of thrilling beauty, filled the huge auditorium and carried to the topmost gallery. The closing high E flat was a triumph and the admiring audience insisted upon an encore. "Il Bacio" (in which the high D was used) was the "extra," which was roundly applauded.

Felix Borowski had written for the occasion, "Allegro de Concert" (for orchestra and organ), which he conducted himself, with Dr. Browne at the organ. The composition was intended to feature the possibilities of the unusual organ. The effective use of light and shade effects show in the work, which concludes with a brilliant coda. The composer and the organist were applauded to the echo.

When Wilhelm Middelschulte took his place at the organ he was the first soloist to play on the Medinah Temple instrument, which in itself is a signal honor, and it is safe to say that he is one of the greatest masters who will ever touch its keys. Mr. Middelschulte performed Bach, Widor and Guilman numbers, and gave an encore to an encore.

When Jenny Dufau sang the familiar Bach-Gounod "Ave Maria," with violin, cello and harp accompaniment, the auditors were both moved and charmed, and insisted upon a repetition of the offering, which was graciously given.

Louis Kreidler sang the "Torredor Song" from "Carmen" and was obliged to give an encore. Charles Lurvey, the accompanist of the evening, played for Mr. Kreidler, also Mlle. Dufau's encores. Mr. Lurvey is Mlle. Dufau's accompanist on tour.

The orchestra closed the program in fitting manner with

another Borowski composition. Tuesday evening's program was not heard by the writer.

Wednesday evening's program was nearly a repetition of the premiere, excepting for a few minor changes.

Dr. J. Lewis Browne was as magnetic as before, and received much applause both for his conducting of the Chicago Symphony Orchestra (in part) and his solo, a composition by Felix Borowski (ensemble with orchestra). Jenny Dufau, superb artist that she is, received a well-deserved ovation for her remarkable rendition of the "Traviata" aria, "Ah, fors e lui." As an encore she sang what had been her second number, the popular Bach-Gounod "Ave Maria," accompanied by a harp violin and cello trio, with Charles M. Kirk at the organ.

Eric de Lamarter, one of the best organists in America, gave a group of solos, opening with the Bach toccata in C major and finishing with "In Miniature" from his own able pen, a composition at once worthy and beautiful, and which was enthusiastically received.

Mary Hesselgren, a soprano of superior attainments, one with a fresh well schooled voice, and an appearance and personal beauty to enhance the possession, delighted her hearers. Her singing of "Allah" (Chadwick), and the De Koven "Arabian Love Song," increased the favorable impression made.

Louis Kreidler, the opera baritone already well known in Chicago, appeared again and was liked immensely.

FIRST OF HISTORICAL SERIES.

In the first of the series of six historical piano recitals given Tuesday afternoon, October 19, at the Fine Arts Theatre, Ossip Gabrilowitsch presented works of English, French, Italian and German clavier composers of the sixteenth, seventeenth and eighteenth centuries. Mr. Gabrilowitsch's interpretation and performance of the works of William Byrd, Henry Purcell, Francois Couperin, Claude Daquin, Jean Philippe Rameau, Rossi, Scarlatti, J. S. Bach, Handel Ph. E. Bach, Haydn and Mozart were beautifully finished and rewarded by much enthusiastic applause from his interested listeners. A more detailed review will be submitted at the close of this unique series. Gabrilowitsch's second recital is announced for November 10, when a Beethoven program will be presented.

AT THE ILLINOIS.

Edward Collins gave a recital at the Illinois Theatre on Sunday afternoon, October 17, with the assistance of Rudolph Ganz before an audience of good size and appreciation. Mr. Collins' program included the Mozart sonata, D major for two pianos, the Beethoven sonata, C major, op. 53, a Chopin group, two numbers from his own pen, and works by Paganini-Liszt and Saint-Saëns. Mr. Collins possesses admirable technic and a brilliancy and fleetness of fingers necessary for the excellent rendition of his program. The audience was very enthusiastic and Mr. Ganz came in for no small share of the honors.

FIRST KINSOLVING MUSICAL MORNING.

The Kinsolving musical mornings opened at the Evanston Women's Club on Tuesday, October 15, with a recital that enlisted the services of Harold Bauer and Paul Althouse. Both these artists gave of their best to an appreciative audience, who enjoyed each number and applauded on all occasions. Mr. Bauer opened the program with the Chopin B flat minor sonata played with the tone of a master and a perfect technic. A group consisting of Mozart, Brahms and Schubert selections and the Liszt D flat etude and Saint-Saëns "Etude en forme de Valse" were all given brilliant readings.

Mr. Althouse was in excellent voice and sang a German group and the "Celeste Aida" with depth of feeling and exquisite art. His English songs were delivered with musical intelligence and clear enunciation.

AMATEUR MUSICAL CLUB OPENS SEASON.

The Amateur Musical Club opened the 1915-16 season Monday afternoon at the Blackstone Theatre with a pro-



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gram that enlisted Zetta Gay Whitson, Marie C. Bergersen, Edith Ayers McCullough, Marie Ludwig, Hanna Butler and Mae Doelling. All of these local artists gave an excellent account of themselves in their various numbers. Particularly worthy of mention was the group of French songs which Hanna Butler sang. This artist's work is both painstaking and most intelligent. She was in good voice and sang the Vidal "Ariette," Carpenter "Le Ciel," Rimsky-Korsakoff "Chanson Indoue" and Bachelet "Chere Nuit" with taste and style.

BOND SONGS AT DUNNE WEDDING.

Governor Dunne's daughter, at her wedding service on Wednesday, October 20, chose to have played those gems of modern song writing, "A Perfect Day" and "I Love You Truly," by Carrie Jacobs Bond.

AMERICAN CONSERVATORY HAPPENINGS.

Marie Bergersen, an excellent young pianist, and now a member of the faculty of the American Conservatory, will appear in recital, Saturday afternoon, October 30, at Kimball Hall. Miss Bergersen will present an interesting program.

Karleton Hackett will deliver a lecture on Wagner's "Ring des Nibelungen" before the students of the American Conservatory, Saturday afternoon, November 13, at Kimball Hall.

The department of Public School Music of the American Conservatory, under the efficient direction of O. E. Robinson, is enjoying an unusually large attendance this season.

Marie Kryl, an artist-pupil of Henriot Levy, has completed with great success, a week's tour with the Chicago Symphony Orchestra, under the direction of Frederick Stock. Miss Kryl's playing evoked the unstinted admiration of both critics and audiences. The cities visited were Quincy, Springfield and Indianapolis. The tour was under the management of the Redpath Lyceum Bureau.

SOCIETY OF AMERICAN MUSICIANS.

The Society of American Musicians announces that on Saturday afternoon, October 30, it will resume the chamber music concerts in Fullerton Hall, Art Institute. Two concerts will be given each Saturday afternoon. The first program on October 30 will be devoted to the chamber music of Beethoven and Tschaiakowsky.

AMERICAN CONSERVATORY ADVANCED PUPILS.

A recital was presented in Kimball Park, Saturday afternoon, October 23, by advanced piano pupils of Allen Spencer and Henriot Levy, voice pupils of Karleton Hackett, and violin pupils of Herbert Butler. This affair was given under the auspices of the American Conservatory of Music.

EDWARD CLARKE LECTURES.

Edward Clarke gave the third of his lecture series on "Great Song Writers and Their Songs" at Oak Park last Monday evening. The program was one of French songs chosen from the works of Bemberg, Lalo, Coquard, Godard, Franck, Faure, Duparc, Fassenet, Debussy and Hahn. The subject of the next program to be given Monday, October 25, is "Russian Song Writers."

Mr. Clarke will give his recital on the folksongs of various nations at the Conservatory of Music, Marion, Ind., Friday evening, October 22.

NEUMANN ANNOUNCEMENTS.

Fannie Bloomfield Zeisler will give her annual piano recital at the Blackstone Theatre next Sunday afternoon, October 31, at 3.30 o'clock under the direction of F. Wight Neumann.

Josef Hofmann will give a piano recital at the Illinois Theatre, Sunday afternoon, November 14, under the direction of Mr. Neumann. Mr. Hofmann will play compositions by Handel, Sternberg, Strauss-Godowsky, and a Chopin group.

MABEL COX-VAN GROVE STUDYING AND COACHING.

In last issue of the MUSICAL COURIER it was stated that Mabel Cox-Van Grove has reentered the concert field after a brief rest of more than a year's time and is studying with Herman Devries. It should also have been stated that Mrs. van Grove is coaching with her husband, Isaac Van Grove.

WARREN PROCTER AS COMPOSER.

At a recent private musicale in Evanston the program was presented by Isabel Richardson, dramatic soprano, and of all her numbers the greatest success was scored by the little song of Warren Procter, "You," which is having such a vogue among local singers at the present time. Mr. Procter, who is a tenor of some reputation, has of late turned his attention toward composition with excellent results.

TWO ARTISTS RETURN FROM SUCCESSFUL TOUR.

Georgia Kober, pianist, and head of the Sherwood School, and Permelia Newby Gale, contralto, recently returned from a most successful tour, during which they gave a series of joint recitals. Among the places visited were the following: Hudson, Jackson, Adrian, Bronson, Three

Rivers and Kalamazoo, Michigan, and after a brief stay in Chicago they leave for more recitals.

A YOUNG ULTRA-MODERN.

Bernard Dieter, the latest product of Chicago's school of young musical ultra-moderns, a pupil of Adolf Brune and Rudolph Reuter, has finished his most recent work, a piano concerto with orchestral accompaniment in one movement. It will be played privately on October 29 in the recital hall of the Chicago Musical College, and, later in the season, at one of Fannie Bloomfield Zeisler's soirees.

GUSTAF HOLMQUIST'S CHICAGO RECITAL.

For his Chicago song recital on Wednesday evening, November 3, Gustaf Holmquist, bass-baritone, has arranged a most interesting program, including works of Handel, Strauss, Wagner, Dvorák, Soderman, Collan, Jarnefalt,

give the program at a musicale to be given by the faculty members, at Ames, Ia., October 29.

Grace Seiberling, pianist, pupil of Mary Wood Chase, will play for the Amateur Musical Club, October 29, at Peoria, Ill.

A MME. LINNE PUPIL.

Dorothy Dauncey, who studied with Ragna Linne for five years before going abroad, where she spent about two years, has returned to Chicago because of the war. Miss Dauncey has resumed her studies with Mme. Linne and is preparing several operatic roles for future appearances.

MACBURNIE STUDIOS NOTES.

Florence Pettinger, mezzo-soprano, with Grace Grove, accompanist, gave the second program of the fifth season on October 25. The program was made up of songs by Brahms, Coleridge-Taylor, Kramer, Rogers, Smetana, Loehr and Branscombe.

Ethel Geistweit Benedict, soprano, and Worthe Faulkner, tenor, gave the program for the Irish Fellowship Club, at the La Salle Hotel, on October 23.

John Rankl, bass-baritone, was the soloist at the Park Ridge Woman's Club on October 19.

SHERWOOD SCHOOL FACULTY RECITAL.

The Sherwood Music School will hold its initial faculty recital on Thursday, October 28, in the Assembly Room of the Fine Arts Building. Georgia Kober, pianist (president of the school); Permelia Gale, contralto; J. Magnus Schutz, baritone; David Duggan, tenor; Isaac van Grove, pianist; Tina Mae Haines, accompanist, and Ida and Sara Divinoff, violinist and pianist, will participate. A series will follow during the winter.

ORCHESTRA OPENS "POP" SEASON.

The first of the series of ten popular concerts to be presented this season by the Chicago Symphony Orchestra was given Thursday evening, October 21, at Orchestra Hall. The program contained Dvorák's "Carnival" overture, larghetto from Beethoven's second symphony, gavotte and aria from Bach's D major suite, Liszt's twelfth Hungarian rhapsody, Elgar's "Wand of Youth" suite, two of Frederick Stock's transcriptions—Hubay's "May Blossoms" and MacDowell's "To a Water Lily"—the "Rhine Journey" from Wagner's "Götterdämmerung" and waltz from Tschaiakowsky's "Eugen Onegin." The second "Pop" is announced for November 4.

NOTES.

Warren Procter, the Chicago tenor, has been reengaged for the recital to be given by the Oak Park Club, November 2.

Luigi Gulli, the well known Italian pianist, who has left war stricken Europe to locate in Chicago, made a most successful appearance at Fullerton Hall, this being a return engagement. Mr. Gulli played a most satisfying program to a capacity house.

Annette Pangbourne, soprano, will sing at the Blackstone Hotel on Saturday evening, the occasion being a prominent club banquet. She offers "Sylvain" (Sibelius), "The Pine Tree" (Mary Turner Salter), and "There Blossoms Grow" (Sans Souci).

The next recital in the series now being presented at the St. James Methodist Church will take place on Friday evening, November 5. The program will be presented by Tina Mae Haines, organist, and Permelia Newby Gale, contralto.

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MABEL GARRISON
LEOPOLD GODOWSKY
FRIEDA HEMPEL
JOSEF HOFMANN
LOUISE HOMER
BEATRICE DE HOLTHOIR

FRITZ KREISLER
GIOVANNI MARTINELLI
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FOSTER, OF NEW YORK, HERE.

Kingsbery Foster, of Foster & Foster, New York, was a visitor in Chicago during this week. Mr. Foster called at this office and seemed much elated over the results obtained in the way of bookings for his many artists this season.

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Some Interesting Facts About Lucile Lawrence.

Lucile Lawrence, who will fill a number of important engagements in this country this season, has not been heard in America since she left the Metropolitan Opera House



MATTIA BATTISTINI.

to go abroad to study. She first went to Germany, where she met with success and had an opportunity to sing at several of the important opera houses. With characteristic determination, she gave up her career in Germany to go to Italy, where she hoped to find a vocal method more

suitable to the needs of a young singer. Her choice was a wise one, for it was not long after Tito Ricordi had heard her sing that Miss Lawrence was given an opportunity to make her debut as Donna Anna in Florence to no less a Don Giovanni than the well known Battistini. The baritone wrote to her as follows, when he heard that she was going to sing with him in Prague:

"Dearest Donna Anna: I have just returned to Italy. I heard today of your engagement for Prague and I am delighted! I hope that we shall sing often together. Hurrah! Hurrah! Please accept my cordial greetings and I hope that I shall have the pleasure of seeing you very soon."

Despite the fact that Miss Lawrence incurred the displeasure of Tito Ricordi by refusing to sing the role of Minnie in the production in English of "The Girl of the Golden West," she enjoyed the distinction of being the first American singer who sang the role in Italy and was congratulated by Puccini himself, who sent her an autographed photograph with his grateful thanks.

Miss Lawrence is under the management of Mrs. Herman Lewis, who has some interesting plans for the young American soprano.

Beatrice Harrison's New York Appearances.

The Booking and Promoting Corporation announces that Beatrice Harrison, the young English cellist, will give her first New York concert of the season at Carnegie Hall on



BEATRICE HARRISON.

Sunday afternoon, October 31, when she will appear as assisting artist with Mme. Melba.

Miss Harrison whom Fritz Kreisler is reported to have pronounced "the finest lady cellist in the world," returned a few weeks ago from her home in London, where she spent the summer playing in the London hospitals for the wounded Tommy Atkins sent home from the trenches. Since she arrived, Miss Harrison has been touring the Eastern States and Canada with the great singer, and will return to New York in time for her concert appearance on October 31.

The Melba-Harrison tour opened in Toronto and was followed shortly thereafter by concerts in Montreal, Boston, New Haven and Philadelphia.

Referring to Miss Harrison's share of the program, the Montreal Daily Mail declared in part, "After her splendid performance of Bocherini's sonata in A major there remained not a doubt that she is a great cellist with impeccable style and a flawless technic enhanced with an abundance of expression and temperament. All her num-

bers were rendered as only a great artist could do." The Montreal Star said that "Miss Harrison produces a beautiful and varied colored tone, and plays as only a thorough artist can. Her originality was most marked in her interpretation of Cui's 'Orientale.'"

No less was the enthusiastic praise of the Boston papers. The Post said, "Mme. Melba was admirably assisted by Beatrice Harrison, a most accomplished cellist, with a remarkably finished technic, a technic equal to all the demands made upon it, and a tone of equally exceptional beauty, with a thousand colors and nuances between the fullest and most robust sonority in fortissimo passages and a wonderful 'pianissimo' which carries to the uttermost limits of the hall. Miss Harrison must be ranked, at an early stage in her career, as one of the two or three greatest cellists who have come to America in recent seasons. Her performance of the grateful and melodious 'Sonata of Valentine' was also a thing to treasure in the memory."

Shortly after her appearance with Mme. Melba, Miss Harrison will be heard as soloist with the New York Philharmonic Society, with whom she appeared at her concert debut here two years ago—an event that is still remembered by musical New York.

Frances Nash Begins Tour.

Frances Nash, the young American pianist, who is making the first tour of her own country, opened her season at Topeka, Kans., on October 27 in joint recital with George Hamlin. She will play next at Kansas City and Milwaukee. Later she has joint appearances with Mr. Hamlin at Dubuque, Omaha, Denver, Salt Lake and other Western points and an early spring date with Christine Miller at Detroit.

Miss Nash played with both the Dresden and Berlin Philharmonic Societies just before her return late last season, and made her American debut with the Minneapolis Symphony Orchestra in February. Her manager, Evelyn



FRANCES NASH.

Hopper, will soon announce additional appearances with some prominent American orchestras.

Persinger Pays Tribute to a Benefactor.

While enjoying a brief vacation in Colorado recently and looking up the old haunts of his childhood days, Louis Persinger, the violinist, entertained the inmates of the Myron Stratton Home, at Colorado Springs, with a violin recital.

The home was founded by the late Winfield Scott Stratton, the Colorado mining king, who at one time generously gave Persinger financial assistance and was really the first one to start him on his career as a violinist. It was through Mr. Stratton that he was enabled to go abroad the first time to study, then as a youngster of thirteen years. Persinger paid a sincere tribute to his memory, in going out to the Myron Stratton Home and playing for the unfortunates who had been helped through his former benefactor's kindness. The beautiful cottages and grounds of the home form a lasting evidence of the Colorado millionaire's big-heartedness.

Mrs. Althouse Thrown from Horse.

Elizabeth Breen Althouse, wife of the well known tenor of the Metropolitan Opera Company, is seriously ill at her home in New York. In company with Mr. Althouse she was riding Saturday morning, October 23, when she was thrown from her horse.

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*HANS TÄNZLER, tenor, Royal Opera, Karlsruhe.
CAVALLIERE MARIO SAMMARCO, baritone, formerly Metropolitan Opera Co. and Covent Garden.
HEINRICH HENSEL, Dramatic Tenor, Hamburg, Stadt Theatre.
PUTKAM GRISWOLD, basso, formerly Metropolitan Opera Co., Berlin Royal Opera and Covent Garden.
*MARGHERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.
MARCARTE MATZENAUER, mezzo-soprano, Metropolitan Opera, New York.
*HELENA FORTI, soprano, Dresden Royal Opera.
MARY CAVAN, soprano, Hamburg Opera and Chicago Opera Co.
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Another Honor for Cecil Fanning.

The Ohio State Journal, October 10, publishes an artistic full page drawing of Cecil Fanning, by the artist Westermann, accompanied by the following article:

"Men of Large Affairs in Columbus.—Cecil Fanning is a striking example of what can be accomplished at home, and Columbus is proud that such a world famed artist can be claimed as a 'home product.' Mr. Fanning was born in Columbus; from a Columbus vocal teacher, H. B. Turpin, he received all of his vocal training, and from Columbus language teachers he received his training in French and German.

"About ten years ago Mr. Fanning entered into the career of a singer. It was not long before he was receiving calls from all over the country, and finally Europe called him. He has an enviable reputation in France, Germany, Italy and England.

"As a poet he is favorably known. Some of the prominent readers of the United States are using Mr. Fanning's poems on their programs and leading song writers of America are setting his lyrics to music. Mr. Fanning has had many opportunities to enter the field of grand opera. He has had offers from the Metropolitan, Chicago and San Carlo companies. Just a few weeks ago he was offered \$500 a night for two performances of 'Aida,' but he always refuses to enter opera, saying: 'There is time enough when I have passed forty.'

"Mr. Fanning has just returned from a five months' visit in California and on the Pacific Coast. He sang at both expositions.

"Men of Large Affairs' are not limited to business men. Mr. Fanning is justly entitled to a place in this designation."

Anna Fitziu, a Lyric Soprano of Distinction.

Anna Fitziu is the young American soprano who achieved such a notable success in Italy a few years ago entirely upon the appeal of her remarkable vocal and histrionic gifts. Her beauty of face and form, and the charm and fascination of her personality conquered the native opposition to the foreigner, by her good looks (beauty of an invincible type), her amiability, modesty, grace, sweetness, voice, musicianship, and acting, are extraordinary.

A protegee of Tito Ricordi (known as a publisher of Italian operas of the modern variety, such as those of Verdi, Puccini, Leoncavallo, Boito, Giordano, Montemezzi and others, examples of an ultra up to date school), Miss Fitziu made her debut under circumstances, notwithstanding the interest of Ricordi, that might have terrified a less courageous spirit in the city of Rimini, overcoming the native animosity to Americans as vocal competitors, winning all the hearts, and establishing a new status for prima donnas of more ambitious aspirations, and genuine talents.

Miss Fitziu's success was spontaneous and she was soon besieged with offers from the best known impresarios of

Italy, Spain and France, in each of which countries she has been heard with enthusiasm and delight.

As a singer she deserves and has received the highest encomiums. She evinces a gratifying intelligence in the interpretation of the roles she has so well and so convincingly pictured during her numerous European appearances, such as Micaela, Elsa, Nedda, Desdemona, as well as the heroine in Montemezzi's opera of the "Love of the Three Kings," a role, by the way, which the young prima donna created by the expressed wish of the composer.

Miss Fitziu sings twenty-two operas in their original languages. She has made distinguished appearances in Rome in the Costanzi Theatre; in Madrid, Spain, where she was leading prima donna at the Royal Opera two seasons; in Barcelona, Naples, Palermo, in Sicily, in Florence, in Pavia, where she was a conspicuous figure in the celebration of the Verdi Centenary, opening it as Desdemona in "Otello." She was the creator of the role of Francesca (by wish of the composer), in Mancinelli's opera "Paolo and Francesca," directed by the composer himself. The



Photo by Mishkin, New York.
ANNA FITZIU.

soprano has sung by special command before the King and Queen of Spain; the King and Queen of Italy, in their respective palaces. The King and Queen of Italy received her in their royal box at the great reception given to the British fleet, where her singing was a memorable feature of the entertainment.

She has sung before the heir to the British throne, and been the especially favored guest of the Infanta Isabella of Spain.

The various royalties have showered gifts upon her; among the most prized of which she cherishes a gold and jeweled brooch surmounted by the crown in brilliants, which was pinned upon the corsage of her gown by Victoria, Queen of Spain.

She has sung for the soldiers in the French trenches and concertized upon various occasions for the benefit of the soldiers of the Allies.

Miss Fitziu's return to her native land this season is due to the war, which put an end to her numerous continental engagements. Since her return to America, her manager has received numerous requests for dates for her concert appearances in the United States. She is under the exclusive management of R. E. Johnston.

Russian Songs to Be Featured by Contralto.

Clara Clemens-Gabrilowitsch has chosen Russian composers exclusively for her song recital in Aeolian Hall, New York, Saturday afternoon, November 6. The contralto, whose accompaniments will be played by her husband, Ossip Gabrilowitsch, is to sing, among other numbers, "The Sea Queen," Borodine; "Little Snowflake's Ariette," Rimsky-Korsakoff; "Der Traum," Rubinstein; "Gypsy Song," Tchaikowsky; "Floods of Spring," Rachmaninoff; and "Good-bye," Gabrilowitsch.

Boston Singer Studying with Mrs. Morrill.

Ethel Frank, the talented Boston singer, was in New York recently, working with Laura E. Morrill, the well known teacher of voice. Mrs. Morrill is now located in her handsome studios in the Hotel Majestic, Central Park West, at Seventy-second street. She has a large class at present and her season promises to be more than usually busy.



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A Unanimous New York Op

The Sun.

FRIDAY, OCTOBER 22, 1915.

EXCELLENT PLAYING BY MR. SPALDING

American Violinist Heard With
Pleasure in a Well Made
Programme.

Albert Spalding, the distinguished American violinist, gave a recital yesterday afternoon in Aeolian Hall. The programme comprised the sonata in A for piano and violin by Cesar Franck, the sarabande, double and bourree from Bach's sonata in B minor for violin alone, Handel's sonata in D, Saint-Saens's "Havanalse," the violinist's own "Berceuse" and "Alabama" and Vieuxtemps's "Ballade et Polonaise." Mr. Spalding, in addition to his other engaging qualities, is a good programme maker, and this one was an excellent example of his taste and judgment. Some years ago this artist began a career whose promise appeared to be only moderate, but deep seriousness of purpose, unflagging zeal and devotion have brought about beautiful results. After a growth slow and steady and a normal maturing of powers Mr. Spalding has raised himself to a place in the front rank of violinists. He is a credit to himself, to his country and to his art. From displaying only a fine technical finish his playing has come to have interpretative qualities of high importance. In beauty of tone and correctness of style he commands constant admiration, while his readings draw forth warm praise for their dignified approach to the subject and their delicate appreciation. His performance in the fine sonata of Cesar Franck was one to call for general applause for its fullness of musical beauty and its nice attention to the details of the composer's offering. It had breadth, depth and sincerity to commend it. In the Bach music Mr. Spalding again showed his understanding by an interpretation which wanted nothing of the reflective feeling of the master and concealed not a whit of that airy fancy which breathes through the captivating bourree. The good old Handel sonata, so characteristic in its reminiscences, was delightfully done. It is said that one allegro is a study preliminary to the chorus "Live forever, pious David's son," in "Solomon," but more interesting to the ordinary concert goer is the other allegro which reiterates so whimsically the fundamental figure of the familiar air "Ruddler than cherry" in "Acis and Galatea." This cantata dates from 1718 and the violin sonata was written for Dubourg, who was playing Handel's music in 1718. The reminiscence was probably not unintentional. At any rate the sonata is a genuinely good violin piece, and Mr. Spalding knows how to play it. Andre Benoit played the piano parts well.

The Globe
AND COMMERCIAL ADVERTISER.

NEW YORK, FRIDAY, OCTOBER 22.

At his first recital at Aeolian Hall yesterday Albert Spalding displayed once again his powers and sympathies as one of the most prominent violinists. He has frequently demonstrated his ability to compete with those of the foremost rank, and he has persistently worked for years to achieve this result. It must now be a great satisfaction to him to command an audience through such masterpieces as sonatas by Cesar Franck and Handel, and the difficult unaccompanied solo by Bach. But the best proof of his accomplishments are the two compositions from his own pen. His "Berceuse" and "Alabama" (plantation melody and dance). Here he showed his masterly conception both from a musician's and violinistic point of view, and he received due recognition from his large audience. Mr. Andre Benoit was a most efficient accompanist.

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Evening World.

PUBLISHED BY JOSEPH PULITZER.
it Sunday by the Press Publishing Company, Nos
63 Park Row, New York.
H. PULITZER, President, 63 Park Row.
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Albert Spalding Takes Rank With Great Violinists

By Sylvester Rawling.

ALBERT SPALDING at his recital in Aeolian Hall yesterday afternoon started the season for violinists with a display of musicianship of interpretative power, and of skill in programme-making altogether admirable. The promise of his first appearance here a few years ago, when only a youth, has been more than fulfilled. His steady progress is become a leap. He stands now with the foremost exponents of the fiddler's art. He is also an American. Cesar Franck's sonata in A, for piano and violin, the opening number, served to show Mr. Spalding's appreciation and taste. In Bach's sarabande, double, and bourree from the sonata in B minor for violin alone, his technique was impeccable. Handel's sonata in D disclosed the beauty of his tone and his sense of feeling. After these, in lighter vein, came Saint-Saens's "Havanalse," and Mr. Spalding's own dainty "Berceuse" and fetching "Alabama," with its plantation melody and dance that evoked a storm of applause. Vieuxtemps's brilliant "Ballade et Polonaise" closed the programme. There was the usual demand for granting of extra numbers, but the best tribute to Mr. Spalding was the absorbed attention throughout of many musicians in the large audience. Andre Benoit in the sonata and as Mr. Spalding's accompanist played his part well.



THE EVENING MAIL

Owned and Published Daily (Except Sunday) by the Mail and Express Co.

Albert Spalding Returns.
Albert Spalding has seldom played the violin better here than he did at his recital in Aeolian Hall yesterday afternoon. This young American is still striding rapidly forward, and has already earned the right to be numbered among the great violinists of the day. The Cesar Franck sonata, Bach's Sarabande, Double and Bourree from the B minor sonata, and Handel's sonata in D were all interpreted with a mature breadth of understanding. Among the lighter compositions on the programme were two by Mr. Spalding himself, a Berceuse and the catchy ragtime melody, "Alabama."

The New York Times

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MR. SPALDING'S RECITAL.

Young American Violinist Shows an Increase in Artistic Mastery.
It is now seven years since Albert Spalding first appeared before a New York audience as a violinist, and in the succeeding seasons he has made many appearances. It is hardly too much to say that every time he has played he has played better than he did the time before. That is something pregnant with significance for an artist's career. He gave a concert yesterday afternoon in Aeolian Hall and showed himself to have gained a still greater power and to have reached a still higher stature as an artist. His progress has been not only in technical skill, it is still more significantly and potentially shown in more elusive matters that make for an artist's distinction and power, in emotional feeling, in imagination, in maturity and fullness of expression, in the subtle differentiations of style. Mr. Spalding, by his playing yesterday, read his title clear to a higher rank as an artist than he has ever before established for himself. It is this gain that comes from an inner growth, from the development of an individuality that keeps the highest ideals in view and yields in nothing to the temptations that beset the virtuoso. It has been a pleasure to note this young American artist's gain in the essentials of his art, in the finish and refinement of his playing, in the certainty and accuracy of his technique, in the beauty of his tone, and especially in the intellectual and emotional insight of his readings. Mr. Spalding played Cesar Franck's sonata for piano and violin, with Andre Benoit, with much of the soaring imagination of the poetical feeling and with the touch of mystical rapture that belongs to the music—an admirable performance. In the sarabande and its "double," in six-eight time, and the bourree, from Bach's B minor sonata for violin unaccompanied, there was a fine strength and spirit, as well as a dexterous command of double stopping; and the sonata in D, by Handel, was played in a manner truly masterly in its breath and repose and fine taste, the feeling, and not too much feeling, that permeated his larghetto. In Saint-Saens's "Havanalse" Mr. Spalding displayed the more brilliant side of his powers, and especially some very clear harmonics, to advantage. He appeared also as a composer in a berceuse and a "plantation melody and dance," entitled "Alabama," in which he has made use of more or less familiar material, including the rhythm of "rag time," not without distinction.

BARNARD NEW STAGE ART.

New York Tribune.

First to Last—the Truth: News—Editorials—Advertisements.

FRIDAY, OCTOBER 22, 1915.

SPALDING'S PLAYING CHARMS

Violinist Gives Recital in Aeolian Hall.

Albert Spalding is one of those artists whose recitals give each year increasing pleasure, for each year marks a growth both in power and in technical accomplishment. Mr. Spalding is to-day in the front rank of the world's violinists; if he is not yet the equal of two or three virtuosos, if two or three others excel him in intellectual power or emotional glow, he is none the less one of the best rounded musicians and one of the sincerest now on the concert platform.

His recital yesterday afternoon in Aeolian Hall placed him a peg higher in critical esteem. Notably in the Bach Sarabande, Double and Bourree, from the Sonata in B minor, for violin alone, a veritable fortress of difficulties, he displayed a dash, an imagination and a delicacy and grace in the more intricate passages that were altogether admirable. In the Handel Sonata in D, too, his bowing was exceedingly fine and his understanding of the classic style most gratifying. His tone throughout was warm and firm. He is to-day, and he was yesterday, an artist who is mature in sentiment and expression. Above all he is sincere. He will probably never find himself playing in the Hippodrome. His audiences will be smaller. But those who attend the Sunday night concerts at that great playhouse, but they will ever be attentive and appreciative. Yesterday's audience was of fine size, and gave enthusiastic yet discriminating applause.

Opinion on Albert Spalding

The New York Press
Published Every Morning at 7 Spruce Street.
Telephone 1000 Beekman.

BRANCH OFFICES—Brooklyn, 205 Wash-
ington Street (Telephone 1180 Main).
Our

SPALDING SHOWS B MASTERY OF VIOLIN

First Recital of Season Reveals
American Artist in Fore-
most Rank.

That Albert Spalding had added several inches to his artistic stature since he was heard here last no connoisseur who attended his first recital of the season yesterday afternoon in Aeolian Hall could question. The young violinist's playing always has had the sincerity, dignity and modesty that distinguish the genuine musician who takes his art seriously from the virtuoso whose principal ambition is to win popular adulation. Not content to rest on his laurels, however, Spalding evidently is bent to reach a still higher goal, and now has arrived at a point that not only gives him a right to claim the foremost position among American violinists, but enables him to hold his own in the musical world at large.

Here is a man, surely, at whom Americans may point with pride. His performance yesterday of Cesar Franck's sonata in A, which opened the programme, was more than the work of a finished player. It was deeply felt, it was broadly conceived, it was noble.

Technical Mastery Shown.

In Bach's Sarabande, Double and Bourree from the sonata in B minor for violin alone the young violinist not only exhibited his technical mastery to great advantage, but revealed qualities as an interpreter that surprised even his most ardent admirers. So, too, in Handel's sonata in D one noted with pleasure, together with the eloquent beauty of his tone and the purity of his intonation, a maturity of feeling and intensity of expression that quite threw into shade the violinist's achievements in years gone by.

Other selections on the programme were Saint-Saens' hackneyed "Havannaise," Vieuxtemps' "Ballade et Polonaise," and, to disclose Spalding's skill as a composer, his own Berceuse and his effective, if not strikingly original plantation melody and dance entitled "Alabama." Andre Benoist, as always, proved to be a satisfactory assistant at the piano.

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The Evening Telegram

HERALD SQUARE, NEW YORK.
FRIDAY, OCTOBER 22.
TELEPHONE, NO. 6000—GHEELEY.

Albert Spalding's first violin recital of the season in Aeolian Hall yesterday afternoon was marked by those qualities for which this sincere American artist has won favor. Marked sincerity of purpose, beautiful clarity of tone and a permeating intelligence marked his playing throughout.

For the admirers of modern music Cesar Franck's sonata in A proved a satisfying opening number. A more severe test for the player was Bach's Sarabande Double and Bourree, for violin, without accompaniment. Here Mr. Spalding was triumphant.

Two of his own graceful compositions, a Handel sonata, Saint-Saens' Havannaise and Vieuxtemps' ballad and polonaise completed the programme.

AEOLIAN HALL SECOND VIOLIN RECITAL

BY

ALBERT SPALDING,

Friday, November 12th, at 3 P. M.

- 1—Sonata in F.....Edvard Grieg
Allegro con brio.
Allegretto quasi andantino.
Allegro molto vivace.
- 2 (a)—La Folia.....Archangelo Corelli
(b)—Prelude and Allegro.....Pugnani-Kreisler
- 3—Suite in C.....Albert Spalding
Prelude.
Aria.
Vivace.
Fantasia.
- 4 (a)—Prelude.....Emmanuel Moor
(b)—Wiener Gruss.....Walter Henry Rothwell
(c)—Waves at Play.....Edwin Grasse
(d)—Polonaise in A.....Henri Wieniawsky

ANDRÉ BENOIST at the Piano.
Steinway Piano.

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ANDRÉ BENOIST, 1439 Aeolian Hall,
New York City.

The Evening Post

New York, Friday, October 22, 1915.

Albert Spalding's Recital.

Most mortals think that if they were millionaires they would do no work at all, but give all their time to a *dolce far niente*. As a rule, however, millionaires are among the hardest workers. In this town, at present, there is a Brazilian of great wealth who spends eleven hours a day at his desk, writing a book—just for fun. Then there is Albert Spalding, who plays the violin and composes many hours a day, travelling from town to town, from land to land, eating and sleeping in awful hotels, when he might be luxuriating on steam yachts and that sort of thing.

His recital at Aeolian Hall yesterday afternoon gave fresh proof of his capacity for hard work. Hard work, alone, to be sure, would not have enabled him to play so well and evoke such cordial applause as he did on this occasion and often has done before. It is obvious that he is a born musician, a man to whom musical work is not drudgery but a pleasure, because he can do it well. He began with a sonata by Cesar Franck, which he made as interesting, perhaps, as it can be made. It is not inspired music. Then he played a Sarabande Double and Bourree by Bach with splendid virility and rhythmic incisiveness. A sonata in D by Handel, followed, giving a chance for more exhibition of the classical style.

The "Havannaise" of Saint-Saens placed more difficult tasks before the player, to all of which he was equal, and the concluding number was a brilliant Polonaise and Polonaise by Wieniawski.

Mr. Spalding has been called the American Kreisler—less because his style of playing resembles that of Austria's, which it does not, being less emotional—but because he is both a great player and an interesting composer. Yesterday's programme included two of his own compositions, a "Berceuse," a dainty lullaby on muted strings; the other a plantation melody and dance entitled "Alabama," racy of the Southern soil, real American music, which it was good to hear Mr. Spalding will play again at the same place, on November 12.

ST. LOUIS VISITED BY THE BOSTON GRAND OPERA COMPANY —PAVLOVA BALLET Russe.

Max Rabinoff's Organization Enthusiastically Received by
Large Audiences at the Odeon—New Grand
Opera House to Be Built.

St. Louis, Mo., October 20, 1915.

The Boston Grand Opera Company, in conjunction with the Pavlova Ballet Russe, gave four performances during the second week of October, which proved a rare treat to opera-goers. The following bills were presented:

"La Muta di Portici."

"The Dumb Girl of Portici" was given for the first time in St. Louis at the Odeon to a capacity audience. Pavlova reveals her dramatic nature here as a dumb girl fully as well as she does in her interpretative dances. Felice Lyne, the prima donna, is Missouri bred. As Elvira, the Spanish princess, she delighted the audience with her liquid tones and finished acting. Giovanni Zenatello in the role of Masaniello revealed a fine tenor voice, clear and sure, and his interpretations were full of feeling. Thomas Chalmers, as one of the companions of Masaniello, aroused highly favorable comment.

"Carmen," October 12.

Bizet's opera was given on Tuesday night, October 12, to a large audience. Maria Gay, the Spanish mezzo-soprano, in the role of Carmen, acted and sang with vivid

realism. Riccardo Martin, the American tenor, as Don Jose, sang and acted with fine feeling and deep understanding. George Baklanoff, the Russian baritone, was the Toreador Escamillo, and he revealed a voice of great richness and acted in compelling style. May Scheider sang sweetly and sympathetically the music of Micaela. Belle Gottschalk, as Frasquita, was most pleasing.

Mlle. Pavlova and her Russian dancers, in the closing scene, charmed the audience with a series of Spanish dances. The scenic setting was very artistic.

"Madame Butterfly," October 13 (Matinee).

Puccini's "Madame Butterfly" was presented on Wednesday afternoon, October 13, to a capacity house. Tamaki Miura, the Japanese soprano, appeared in the title role and delighted the audience; Riccardo Martin was Pinkerton and Thomas Chalmers was Sharpless. "Snowflakes," an afterpiece danced by Pavlova and her Ballet Russe, was most gratifying.

"L'Amore dei Tre Re," October 13 (Evening).

"L'Amore Dei Tre Re" ("The Love of Three Kings"), by Montemezzi, was given on Wednesday night, for the first time in St. Louis. Only the highest praise can be accorded the performance. Luisa Villani, in the role of Fiora, proved that she is indeed an artist. The audience was delighted with George Baklanoff, who adequately represented the role of Manfredo. Belle Gottschalk, as Una Giovannetta, sang with excellent intonation and feeling. As a closing dance the Pavlova Ballet and Boston Grand Opera principals and chorus gave a mimo-dramatic ver-

sion of Gluck's "Orpheus and Eurydice." Maria Gay was supremely lovely as Orpheus.

New Grand Opera House.

The Metropolitan Grand Opera House Company, of St. Louis, which has been incorporated with a capitalization of \$100,000, was chartered in Jefferson City this week. It is the intention of the company to erect in St. Louis one of the finest music structures in the United States. Interest in this matter had been lying dormant for several years, but was revived by the success of the recent visit of the Boston Grand Opera Company and the Pavlova Ballet Russe. Six enthusiasts have pledged \$10,000 each.

MAY BIRDIE DITZLER.

Anne Swinburne's New York Concert Debut.

Anne Swinburne's debut on Thursday evening, October 21, at Aeolian Hall, New York, brought a new recruit to the concert field here. It is a big step from comic opera to Lieder singing, but equipped as she is with a beautiful voice, much charm of face and manner, added to this, rare intelligence, it is needless to say that she made a deep impression on a most enthusiastic audience, which filled the hall to overflowing.

New Orleans probably will have no opera season this year.

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—London Globe.

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(ALFREDO MARTINO, Assistant)

**ST. LOUIS VEILED PROPHETS'
BALL A BRILLIANT EVENT.**Beautiful Dances Introduced by Way of Innovation—An
Active Local Impresaria—Musical Courier Editor and
General Representative Pay City a Visit.

St. Louis, Mo., October 27, 1915.

The Veiled Prophet Ball set things going on October 5. The Veiled Prophet organization has been in existence for thirty-eight years, and each year seems to eclipse previous ones. While the Prophet parades the streets, greeting his loyal subjects, his guests at the ball are gathering at the Coliseum, some 10,000 or more and a program is arranged for their entertainment until the Prophet's entrance about 10:45. Famous singers have been engaged in the past, but an innovation was introduced this year in the form of a program of dances arranged by Elizabeth Cueny in conjunction with Mrs. Herman Lewis of New York. Eva Swain, of the Metropolitan Opera Company, with Florence Glover, Millicent Bishop, Emily Bartlett and Elsie Begu-bing alternated with the musical numbers in a program of rare beauty. Miss Swain made a splendid impression, her pizzicato being regarded as a wonderful example of terpsichore. After the Prophet entered the room and the three special maids of the queen had taken their places on the throne, Miss Swain and assistants again appeared clad in ballet costumes carrying armfuls of roses. Pirouetting to the entrance they danced the length of the large hall back to the throne, scattering roses in the path of the queen, who is selected from the debutantes of the season and who reigns until next year. The rose ballet was beautifully executed.

MESSRS. LIEBLING AND DEVRIES ARE HONORED GUESTS.

Leonard Liebling, editor in chief, and Rene Devries, general representative of the MUSICAL COURIER, favored St. Louis with a three days' visit, October 7, 8 and 9. Thursday evening, October 7, in the Hennemann Hall of Music, at the request of the Federated Musical Clubs of St. Louis, Mr. Liebling, who was presented to the audience in an appropriate little speech made by Mrs. Ottmar Moll, gave his lecture, "Beethoven and Other Plagiarists," which made such a fine impression last summer at Los Angeles. Mr. Liebling illustrated on the piano the similarity of melodies of the various composers. Mr. Liebling held the close interest of the audience with his scholarly and witty address. The hostesses of the evening were Mrs. Francis Drischler, of the Morning Etude Club; Mrs. Ottmar Moll, of the Rubinstein; Mrs. Joseph Bausmann, of the Saint Cecilia Choral, and Genevieve Landry of the Mu Phi Epsilon of the Kroeger School of Music.

Friday afternoon at 4:30 o'clock Messrs. Liebling and Devries were entertained at the School of Expressional Arts, 5223 Cabanne avenue, by Grace de Lanzainghein and May Birdie Ditzler. At 6:30, Etta Edwards, of 4000 Delmar Boulevard, gave a dinner in their honor. The guests including Alma and Elizabeth Cueny and May Birdie Ditzler. The dinner was followed by a musicale that served to show to excellent advantage some of Mme. Edwards' pupils. Hettie Scott-Gough, an assistant of Mme. Edwards, sang with splendid tone, abandon and style, songs by Woodman, Robyn and Reinecke. Laura Brown's luscious contralto voice always finds favor, and Frank Spahn seems to grow in tone quality and style at each hearing. His certainly is a beautiful voice, and his singing is most satisfying. Later in the evening Thomas L. Spahn sang and revealed a voice full of warmth and beauty.

MISS CUENY PRESENTS BOSTON ORCHESTRA.

The Boston Symphony Orchestra gave a concert here on October 9 under the efficient local management of Elizabeth Cueny, who has been identified with the grand opera seasons in St. Louis for a number of years, but it is only recently that she has independently taken up local managerial work. For the past two years Miss Cueny has done road work for the Concert Direction M. H. Hanson of New York. Saturday night's concert was a success from every standpoint.

Mme. Edwards entertained at luncheon, October 9, two of the Boston Symphony Orchestra members, J. Hoffman and P. Fiumara, both having been closely identified with Mme. Edwards' work in Boston. Mrs. Gough and Mr. Spahn sang again on this occasion giving practically the same program as that of the evening before, except that Mr. Hoffman presided at the piano, and proved himself to be not only a virtuoso violinist, but piano accompanist as well.

MAY BIRDIE DITZLER.

**Sibyl Sammis-MacDermid on Tour
with American Symphony Orchestra.**

Sibyl Sammis-MacDermid has won the highest praise on tour as soloist with the American Symphony Orchestra, Glenn D. Gunn, conductor, as is evidenced by the following newspaper excerpts:

In the aria, "Dich theure Halle," from "Tannhäuser," by Wagner, Sibyl Sammis-MacDermid, the noted dramatic soprano, gave evidence of the wonderful power and range of her voice, and the

soloist was particularly charming in her rendition of the waltz song from "Romeo and Juliet," by Gounod.—Bay City Tribune.

Following the Dvorak symphony, Mrs. MacDermid sang the aria "Dich theure Halle," by Wagner. Mrs. MacDermid is one of the best known sopranos before the American public today, and invariably wins the approval of her audiences whenever she sings. This was true last night, for her singing was followed by prolonged applause, and though she refused to sing again she was recalled again and again.—Battle Creek Enquirer.

MUSIC IN OSAGE, IOWA.

Osage, Ia., October 20, 1915.

The musical season opened here with a concert given by the faculty of Cedar Valley Seminary, with Frank Parker, baritone, and director of the Music Department; Florence Fennessy, pianist, and Bruce Lybarger, violinist. Mr. Lybarger who returned in June from a two years study with Professor Moser of the Hochschule, Berlin, was received enthusiastically by the large audience which filled the new Seminary Gymnasium auditorium. The following program was given: Sonata in G minor (Tartini), Mr. Lybarger and Miss Fennessy; "Vittoria, Vittoria Mio Core" (Carissimi), "Caro Mio Ben" (Giordano), "Aus meinen grossen Schmerzen" (Franz), "Ich liebe dich" (Grieg), Mr. Parker; "Dance of the Elves," op. 17 (Kroeger), "Witches' Dance," op. 17 (MacDowell), Miss Fennessy; "Reverie" (Vieuxtemps), Romance in F major (Beethoven), Mr. Lybarger; Five Quatrains from the "Rubaiyat" (James H. Rogers), Mr. Parker; Antique Dance (Chaminade), Japanese Study (Poldini), "What the Forest Brook Babbles" (Poldini), humoresque (Tschaiakowsky), Miss Fennessy.

Frank Parker, teacher of singing at Cedar Valley Seminary, presented six of his advanced pupils in a public recital at the Seminary auditorium, Monday night, October 18. Those giving the program were Verna Gorder, soprano, Frances Koop, contralto; Bessie Millard, contralto; Geraldine Schontz, soprano; Martha Conradt, contralto; and Ruby Schuyler, contralto. Mr. Parker played the accompaniments.

The first program on the Lyceum course was given October 15, by Grace Hall Riheldaffer, soprano; Alexander von Skibinsky, violinist, and Clarence Velie, pianist and accompanist. The program was a good one.

Frank Parker has just received from the Oliver Ditson Company a new anthem by Chris W. Henrich, "Unto Thee O Lord," which is dedicated to Mr. Parker. Mr. Henrich is the organist and choirmaster of the First Presbyterian Church of Detroit and this is the sixth of his anthems the Ditson Company has published.

Florence Austin at Lancaster, Pa.

"America's Violinist," Florence Austin, with John Finnegan, "Celebrated Irish Tenor" (these artists are so billed on the program), assisted by Edna Rothwell, pianist, and Mary S. Warfel, harpist, united in a concert for the Iris Club of Lancaster, Pa., October 16. Miss Austin's share of the program consisted of four separate appearances, but followed by numerous encores, reappearances and repetitions. Some of her violin numbers had the accompaniment of the harp; Massenet's "Meditation," for instance, is most effective in this arrangement. These numbers by violin and harp proved to be most attractive, Miss Warfel playing her classical instrument exceptionally well.

Some of the press criticisms follow:

The eminently gifted violinist, Florence Austin, has absolute mastery of all technicalities, and her playing most assuredly merits the highest praise for the artistic manner in which she interprets the works of the great masters.—Lancaster Daily Examiner.

The gifted violinist, Florence Austin, displayed breadth of technic, a luscious tone and artistic interpretation in the well chosen program. She made a distinct impression from her opening number, the romance and finale of the Wieniawski concerto in D minor, to the brilliant "Hejre Kati" of Hubay. Of her short numbers, the Boccherini-Musini "Minuet" and Kreisler's "Tambourin Chinois," aside from the three selections with harp accompaniments, were most captivating. Her finished playing, together with the gracious charm of her personality, made this artist's initial appearance a memorable one.—Lancaster, The New Era.

Miss Austin is recognized as an interpretative artist of rare ability, and her amazing technic together with her beautiful expression won the greatest praise from her audience. Her versatility of production was a delightful feature of her work, turning from the stately "Melody" of Tschaiakowsky to the sprightly "Minuet" of Boccherini-Musini. The latter was an especially pleasing number of the program, and won well merited applause. Another beautiful number was the "Meditation," by Massenet, with harp accompaniment, the rendition of which portrayed the facility of expression shown only by the great artist. Miss Austin was compelled to respond to repeated encores.—Lancaster Daily Intelligencer.

Louis Graveure's Song Recital.

Louis Graveure, the young Belgian baritone, who created a sensation at the Maine Festival, where he substituted for Emilio de Gogorza, sustained the excellent impression he made there, at his first recital on Wednesday, October 20, at Aeolian Hall, New York. He sang a Schubert group, a group of old English songs, three songs by Bemberg; Alexander von Felitz's German song cycle "Eliland" and a group of English ballads.

The accompaniments were admirably played by Francis Moore.

NEW YORK BREVITIES.

Arens Returns from Pacific Coast—Tonkünstler Society Musicales—Another Dickinson Program—John Finnegan in Lancaster—Patterson-Kriens Pupils at Exposition—Heinrich Meyn's Announcement—Nichols Secures Engagements—The New Assembly Resumes—Mrs. Boice's Musicales—Kriens Symphony Club Announcement—Mme. Pappenheim Resumes Instruction—Topping Engagements—Notes.

F. X. Arens, conductor of the People's Symphony concerts, lecturer at the chamber music auxiliary of the same, president of the Manuscript Society, vocal teacher, traveler, and genial companion, has returned, looking browner than ever, from a summer spent partially in teaching voice at Portland, Ore., further spent in a two weeks' visit to the expositions in California, followed by a month's rest at his apple ranch, sixty miles from Portland, and is again hard at work at his New York studio. While in Portland he gave an average of one hundred lessons weekly, the original month being prolonged to six weeks.

TONKÜNSTLER SOCIETY MUSICALS.

Gottfried F. Kritzer, pianist, member of the faculty of the New York German Conservatory of Music, Hein and Fraemcke, directors, was the pianist at the first musicale of the Tonkünstler Society, Assembly Hall, New York, October 19. He had the responsibility of performing the difficult piano score in Volkmann's trio for piano, violin and cello, and in Boccherini's sonata for piano and cello. Mr. Kritzer is a most capable and experienced pianist, and stands high in the faculty directed by Messrs. Hein and Fraemcke. The program closed with a string quartet by Svendsen. The next musicale takes place November 9, at Memorial Hall, Brooklyn.

DICKINSON PANAMA-PACIFIC PROGRAM.

The MUSICAL COURIER last week printed one of Clarence Dickinson's programs, played at the Panama-Pacific International Exposition, San Francisco. It contained works by various modern composers. Here is another program, showing in some degree the catholicity of taste of Mr. Dickinson, who is organist of the Brick Presbyterian Church, New York, and occupies the chair of music at Union Theological Seminary: Prelude and fugue, in D major, Bach; "Sœur Monique," Couperin; "Meditation," Bubeck; "St. Francis Preaching to the Birds," Liszt; "Sunset," Lemare; allegro from sonata 1, Elgar; andante, Stamitz; "Angelus," Massenet; "Norwegian Rhapsody," Sinding.

FINNEGAN AT LANCASTER.

John Finnegan, the Irish-American tenor, recently visited Lancaster, Pa., singing with much success for the Iris Club. Following are a few press comments on his appearance:

The celebrated Irish tenor, John Finnegan, sang straight into the hearts of his listeners and was accorded enthusiastic applause. His voice is perfectly sure and true, as well as beautifully resonant. The bell-like timbre of his high register was wonderful.—Lancaster Daily Examiner.

Too much praise cannot be given John Finnegan, who sang straight into the hearts of his listeners. All his song groups were well chosen, and given with a broad, full tone.—Lancaster The New Era.

Mr. Finnegan proved himself worthy of the appreciation shown him. . . . The artist gave an excellent interpretation of the Irish melody in all its sweetness, and won rounds of applause.—Lancaster Daily Intelligencer.

PATTERSON-KRIENS PUPILS APPEAR.

The Country Life Permanent Exposition, Grand Central Terminal, has a concert room in which frequent recitals are given. October 23, Frankie Holland, Agnes Waters,

Estelle Leask and Geraldine Holland, vocal pupils of Elizabeth Kelso Patterson, and Kurt Dieterle, violin pupil of Christiaan Kriens, shared in a program of seven numbers. The singers mentioned have appeared frequently in concerts and musicales in New York and vicinity with flattering success. Their names have been repeatedly printed in the MUSICAL COURIER, as reflecting credit on their teacher, Elizabeth Kelso Patterson. Mr. Dieterle has studied for some time with Mr. Kriens. He played Saint-Saëns' "Rondo Capriccioso" and two short numbers by his teacher, Eleanor Foster Kriens at the piano.

HEINRICH MEYN'S ANNOUNCEMENT.

Heinrich Meyn has issued the following card:

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PRIVATE PUPILS

NICHOLS' ENGAGEMENT.

A novel way of assisting competent young musicians to secure positions has been arranged by John W. Nichols, vocal instructor, by establishing a musical bureau department, which is run by one of his pupils for the benefit of the others, and no charge is made for registration. Through this new plan, four of his pupils have been appointed to church positions in New York and vicinity during the last three weeks.

THE NEW ASSEMBLY OPENS SEASON.

The opening of the New Assembly Club House, 107 East Fifty-third street, October 23, at 4 p. m., had the co-operation of the following artists: David Bispham, Arthur Hartmann, Hans Kronold, Frank Howard Warner, Mabel Beddoe, Francis Moore, and William A. Parson.

The special feature of the program was that each composer represented either played or accompanied his own works. David Bispham, honorary president of the society, opened the program by an address on "Singing in English." The following are the officers of the society: Mme. Bell-Ranske, founder; David Bispham, honorary president; Rudolph Ganz, honorary vice-president; Arthur Hartmann, honorary vice-president.

MRS. HENRY SMOCK BOICE'S MUSICALS.

Florence Anderson Otis, soprano, and Ellen Keller, violinist, collaborated in a musicale given at the Boice vocal headquarters, the Coronet, 57 West Fifty-eighth street, October 20. Some well known composers of New York were present by previous arrangement, accompanying their own songs. Needless to say Mrs. Otis represents finished vocalism, and is in increasing demand for concerts and social events. Mrs. Boice has a constantly increasing list of artist-pupils who are doing thoroughly good work, bringing her renown as a teacher of voice who thoroughly understands her profession. Her daughter, Susan S. Boice, assists.

KRIENS SYMPHONY CLUB ANNOUNCEMENT.

Christiaan Kriens, conductor of the symphony club which bears his name, a full orchestra of one hundred players, has issued a prospectus for the season of 1915-16. This club was organized in 1912 as a school for orchestral players. They have given annual concerts in Aeolian Hall, and on April 26 of this year gave a most creditable concert at Carnegie Hall. The rehearsal hall of the orchestra is in the Park Avenue Church, corner Eighty-sixth street. There are two classes of members, active and associate. Mr. Kriens gives his time and energy without salary. Notwithstanding the expensive concerts, the society is free from debt. J. W. Frothingham contributed the sum of \$250 toward this and there have been other guarantors. For further information regarding the club, address Room 703, at 347 Fifth avenue.

MME. PAPPENHEIM RESUMES.

Eugenie Pappenheim has resumed vocal instruction at her residence-studio, the Evelyn, 101 West Seventy-eighth street. Mme. Pappenheim is too well known to need any further introduction to the readers of these lines. Some of her pupils have achieved distinction in grand and comic opera roles; others are on the concert stage and still others are constantly heard in church services.

ELIZABETH TOPPING ENGAGEMENTS.

Elizabeth Topping, the pianist whose superior playing has been repeatedly praised in the columns of the metropolitan press, as well as in the MUSICAL COURIER, has been engaged to give a piano recital at the Porter School, Farmington, Conn., November 21. She will play works by Scarlatti, Chopin, Schumann's "Carneval," Strauss-Liszt, and Liszt original works. Other engagements of similar nature are pending.

A faculty recital, given by members of the teaching staff of the Conservatory of Musical Art of New York, Otto

Margaret George

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Jablowski, director, was given at Wanamaker Auditorium, October 23, when the following artist-teachers participated: Alois Trnka, violin; Per Nielsen, baritone; Enrico Leide, cello; Edward Weiss, Ralph H. Mazziota and Sam Joste, piano.

Frances and Grace Hoyt announce the reopening of their studio, 67 West Seventy-third street, where they give piano, violin and vocal instruction, with special attention to English diction.

Renata Chollet to Appear in Concert.

Renata Chollet, the coloratura soprano, is of French descent and received her early musical training in New York with Bruno Oscar Klein. It was Mlle. Chollet's intention to become a concert pianist, but Mr. Klein, noting her beautiful quality of voice, advised her seriously to consider singing, and so she went to Italy, where she met Armando Seppilli, who introduced her to the former celebrated tenor



RENATA CHOLLET.

Giuseppe Oxilia, and after coaching with him for two years Mlle. Chollet made her debut at the Theatre Verdi, in Padova in the role of Micaela, in "Carmen," followed by appearances in all the principal opera houses of Italy. Her work invariably received well merited praise. The leading musical authorities agree that Mlle. Chollet is one of the most accomplished sopranos now before the public, which opinion is supported by the following from Il Secolo, Milan: "Renata Chollet in the role of Leila ('Pêcheurs de Perles') deserves all the enthusiastic applause which she received from the public. In the invocation of the first act, as in the aria of the second, the beautiful and brilliant voice of Mlle. Chollet enabled her to put in relief the delicate melody of the part."

This will be Mlle. Chollet's first American season in concert, and her interests will be directed by the G. Dexter Richardson management, 501 Fifth avenue, New York.

Schelling Will Play Granados' Works.

At Ernest Schelling's first New York piano recital of the season, at Carnegie Hall, Wednesday afternoon, November 17, interest will doubtless center in the piano pieces by Enrique Granados that Mr. Schelling will play. America already knows some of Granados' compositions for the piano, since Mr. Schelling introduced the works of the Spanish composer to this country. Also it is said that through Schelling's agency New York is to hear Granados' opera "Goyescas" at the Metropolitan this winter. Although

his first recital this season, on November 17, will be at Carnegie Hall, Mr. Schelling's succeeding appearances are to be given at Aeolian Hall.

Mme. Fremstad, the Concert Artist.

Maximilian Elser, Jr., president of the New York Booking and Promoting Corporation, promises that when Olive Fremstad appears at Aeolian Hall, Thursday afternoon, November 4, for her only New York song recital of the season, the famous dramatic soprano will be heard in a rather novel program. It will include a Schubert group, a Franz and Schumann group, another group of songs by Wolf and Strauss, and a Scandinavian collection. Of these last mentioned it is said that Mme. Fremstad has found three new songs by Peterson-Berger particularly suited to her style. Reports from the cities where the diva has been singing in recital for the last three weeks say that Mme. Fremstad is in splendid voice after a summer in the Maine woods.

An excerpt from the Democrat and Leader of Davenport, Iowa, where Mme. Fremstad sang recently, reads, "Mme. Fremstad's voice is a rich and brilliant soprano, of beautiful color and response, and so smooth and even one does not realize its range. It has the sympathetic qualities that make the singing of the simple lullaby and ballad an art in itself."

"The great singer has not only the gift of exquisite song—with a decided charm of person that is quite as satisfying to the eye as her beautiful voice is to the ear—but she possesses a certain distinctive graciousness and a characteristic winsomeness that bring her audience at once to her feet in admiration. She was in wonderful voice and happy in giving of her best to her listeners, bringing her immediately in perfect sympathy with her audience."

The Youngstown Telegram said in part after her concert there last week, "Mme. Fremstad not only has a wonderful dramatic soprano voice, but is a great artist in the broadest sense of the word. She literally carries one away. You forget you are in a theatre listening to a woman sing, and become transplanted to the scene of the song she is singing and for the time being forget everything else. In other words, she has that great ability to surround herself with an atmosphere suited to everything she sings."

"Mme. Fremstad's program was so varied that it appealed to all, for it included practically every mood to which man is heir—fear, love, hope, hate and despair."

"Completely won by her dominant personality," said the Davenport Daily Times, "and the big, rich, and beautiful tones which filled every corner of the great Davenport Coliseum, an audience which taxed the auditorium to capacity last night applauded Olive Fremstad enthusiastically, demanding encore after encore. Unmatched for tone production, Mme. Fremstad's wonderful voice, cultivated in all of the finer artistries of song, revealed moods and temperaments which held her hearers spellbound. From the littlest little songs to the big Wagnerian number, the effect upon the audience was the same. The conclusion of each number of the five splendid groups brought forth wave after wave of handclapping which even the repeated appearances of the artist failed to check. Mme. Fremstad's voice is a rich, full soprano with a wide range and lower tones that fairly thrilled her hearers. They were mellow and golden. In leaving the realm of dramatic singing for the realm of concert work, Mme. Fremstad has revealed a power to produce all of the shadings and delicate tones necessary in the more intimate work. In every song given last night there was evidence of deep feeling and wonderful control on the part of the artist."

Oscar Seagle Returns to New York.

Oscar Seagle and family have returned to New York and taken an apartment at 254 West Ninety-eighth street.

Mr. Seagle has retained his studio at Carnegie Hall and will do a limited amount of teaching during the winter, between the periods of his concert tours.

He opens the artists course in Washington on November 5 and this appearance will be followed by some Southern dates. After this he returns to New York giving a recital in Carnegie Hall the latter part of November. He will remain East until Christmas, except for short concert trips. All of January and February are booked for Western dates, after which he will again have two months in the East, followed by spring festival work.

Francis Rogers in New Haven.

Francis Rogers was planning to teach only one day in each week at the Yale School of Music in New Haven, Conn., but on the first day of the term all his schedule was filled completely, so that now he has decided to devote another day to the work—Thursday, in addition to Monday.

A man soon gets used to the distrust he has of himself—Newark (N. J.) Eagle.

Boston Grand Opera Company Delights Detroit Audiences.

Week of Brilliant Repertoire by Rabinoff Organization.

Detroit, Mich., October 21, 1915.

The DeVoe-Detroit management this week presented to Detroiters the Boston Grand Opera Company in conjunction with Pavlowa and the Ballet Russe for four performances, October 18, 19 and 20 at the Lyceum Theatre. Never has an operatic ensemble in this city been so satisfying. It is difficult to speak of the organization in any but superlative terms. The manager director, Max Rabinoff, evidently spared nothing in producing the operas, with the result that there has been left delightful memories of the all too brief engagement and new conceptions of the possibilities of grand opera. The principals, the chorus, the orchestra, the ballet and the scenery combined to make a perfect whole, that has rarely been equaled here and certainly never surpassed. The choruses were a revelation both in acting and singing and were always an integral part of the performance. Brilliant audiences greeted every performance and enthusiasm reached the highest pitch. Nothing but praise was heard on all sides and should Detroit be fortunate enough to be again included in the itinerary, every one will rejoice.

"La Muta di Portici."

Monday evening, Auber's "La Muta di Portici" was given with the following cast: Fenella, Anna Pavlowa; Masaniello, Giovanni Zenatello; Alfonso D'Arcos, Georgi Michailoff; Elvira, Felice Lyne; Pietro, Thomas Chalmers; Borelia, Paolo Ananian; Lorenzo, Frederico Ferraresi; Selba, Giorgio Puliti; Emma, Fely Clement; conductor, Agide Jacchia.

Anna Pavlowa is a prime favorite here and always draws immense audiences when she appears with her company. Naturally therefore there was much curiosity to see her in a new role. Her portrayal of the dumb girl was a wonderful piece of pantomimic acting, and she dominated the entire performance by her magnetic personality. The work of Zenatello ranked high in dramatic value while his splendid singing captured the audience. Dainty Felice Lyne made a charming Elvira and sang delightfully with the pure tone quality and exact intonation so necessary for satisfactory coloratura singing. The other members of the cast met the requirements of their parts in a gratifying manner; among these should be mentioned the Pietro of Thomas Chalmers. Under the baton of Agide Jacchia the orchestra made much of the music which to modern ears seems often lacking in harmonic beauty.

"Carmen."

Tuesday evening Bizet's "Carmen" was sung with the following cast: Carmen/Maria Gay; Micaela, May Schneider; Frasquita, Belle Gottschalk; Mercedes, Fely Clement; Don Jose, Giovanni Zenatello; Escamillo, George Baklanoff; Zuniga, Alfred Kaufman; Morales, Giorgio Puliti; El Dancairo, Paolo Ananian; El Remendado, Pietro Audisio; conductor, Roberto Moranzoni.

Probably no opera is more familiar here than "Carmen," but it was a new production that was seen and heard Tuesday evening. The beauties of the score were fully brought out by the orchestra. The scenic features were wonderfully effective, the costuming full of vivid coloring, yet perfectly harmonious. The Carmen of Maria Gay was a consistent portrayal of the gipsy of Prosper Merimee and was given with a dramatic intensity never to be forgotten, while her magnificent voice seemed an instrument molded to her every mood. Zenatello as Don Jose has never been surpassed vocally while histrionically he towered far above any one ever seen here. He was not the weak and spineless creature usually portrayed, but a strong man who gallantly fought a losing fight. George Baklanoff sprang into instant favor with the audience and shared in the honors of the evening. May Schneider made much of the part of Micaela and sang the music most acceptably. The other parts measured up to the high standard set by the principals, but the Frasquita of Belle Gottschalk and the Mercedes of Fely Clement are worthy of especial mention. The Spanish dances so superbly given by the ballet added much to the atmosphere of the opera.

"Madame Butterfly."

The following was the cast of characters for Puccini's "Madama Butterfly," which was the offering for Wednesday afternoon: Cio-Cio San, Tamaki Miura; Suzuki, Elvira Leveroni; Pinkerton, Riccardo Martin; Sharpless, Thomas Chalmers; Il Commissario, Giorgio Puliti; Lo Zio Bonzo, Alfred Kaufman; Goro, Pietro Audisio; Kate Pinkerton, Elizabeth Campbell; Prince Yamadori, Giorgio Puliti; conductor, Agide Jacchia.

Much curiosity was felt of course over the appearance of the Japanese prima donna, Tamaki Miura, who brought to the part of Cio-Cio-San an interpretation that must be considered authoritative. It was a wonderful portrayal of the development of the soul of a care free winsome child into that of a broken hearted woman. Her voice which at times seemed light was always adequate and showed a richness little short of astounding from so diminutive a person. It was particularly lovely in the duets with Pink-

erton and Suzuki. She captured her audience completely, receiving an ovation at the close of the opera. Riccardo Martin made much of the part of Pinkerton and sang splendidly. The Sharpless of Thomas Chalmers was most finely done both vocally and dramatically. The other members of the company helped to make a well balanced performance. The work of the orchestra was highly commendable. The ballet which followed was "Snowflakes" from Tchaikowsky's "Nutcracker" ballet. It proved to be one of the most satisfactory offerings of the ballet during the engagement.

"L'Amore dei Tre Re."

The beautiful tone poem of Montemezzi, "L'Amore dei Tre Re," was given Wednesday evening with the following cast: Fiora, Luisa Villani; Manfredo, George Baklanoff; Archibaldo, Jose Mardones; Avito, Zanco De Primo; Flaminio, Pietro Audisio; Una Vecchia, Elizabeth Campbell; Una Giovanetto, Luisa Pavani; Una Giovanetto, Fely Clement.

The principals were especially well chosen and the music of the various roles was beautifully sung. Luisa Villani made a beautiful Fiora and acted with fine discrimination. Jose Mardones gave an intensely dramatic delineation of Archibaldo, while George Baklanoff made a heroic figure of Manfredo. Under the baton of Roberto Moranzoni the orchestra gave an expressive rendition of the score. The ballet which followed was "Orpheus and Eurydice," with music by Gluck, and was given with the nice attention to coloring and stage pictures that have helped to make the perfection of the work of the Russian ballet. It is not necessary to comment on the dancing of Anna Pavlowa and Alexandre Volinine, as it is world famous.

Notes.

An interesting incident of the grand opera season was the presence of Pasquale Amato, who witnessed the opera from one of the boxes Wednesday evening. He sang at Ann Arbor Tuesday evening.

The pupils of the Ganapol School were in a great state of excitement Monday afternoon because of the fact that Pavlowa and her company used the Ganapol Hall as a rehearsal room.

It is said the spirited singing of the chorus in "Carmen" Tuesday evening was partly due to the fact that there was considerable excitement over a wedding that had taken place in their ranks in the afternoon.

J. M. S.

Music in the Blue Grass Country.

Louisville, Ky., October 20, 1915.

The second concert in the series given by the Redpath Musical Bureau at the Armory was heard last night by a large audience. The program was furnished by the Kaltenborn Quartet, with Elsie Baker, contralto, as soloist, and Blanche Barbot as pianist. The first movement of Mendelssohn's quartet in D major, the andante cantabile from Beethoven's A major quartet, the finale of Haydn's D major quartet, the andante cantabile from Tchaikowsky's string quartet, and "Molly on the Shore," by Grainger, were the ensemble numbers, played with great taste and expression. Miss Baker sang two groups of songs by Lehmann, Del Riego, Russell, D'Hardelot, Nevin and Brewer. Her voice is of velvety texture, powerful and of sufficient range, and she was compelled to respond to encores for both groups. Mr. Kaltenborn played a berceuse by Oberthur, and Hubay's well known "Czardas," with a Chopin nocturne for an encore, and Mr. Durieux gave two cello solos, an andante by Schumann and "At the Fountain," by Davidoff, with a beautiful tone that carried even through the echoing arches of the immense building. Miss Barbot, besides playing a valse caprice by Newland, was a skillful and charming accompanist. The members of the quartet are Frank Kaltenborn, first violin; Seraphin Albisser, second violin; Max Barr, viola, and William Durieux, cello.

The first concert of the 1915-1916 season was given by the Louisville Quintet Club at the Woman's Club on Tues-

day night to a large audience. The program consisted of Haydn's string quartet, op. 76, No. 1; a group arranged by Karl Schmidt, "To a Wild Rose" by MacDowell, valse in E flat by Tchaikowsky and Grieg's valse caprice, and Dvorak's piano quintet, op. 81, No. 1. This organization has done more than any other group of musicians to establish a high standard of chamber music in Louisville, and is deservedly popular. Its members are: Charles Letzler, first violin; Alinde Rudolf, second violin; Victor Rudolf, viola; Karl Schmidt, cello, and Mrs. J. E. Whitney, piano.

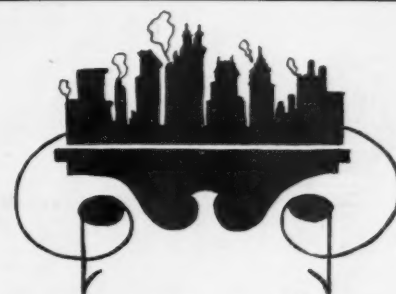
The first program meeting of the music committee of the Woman's Club was held in the club house on Wednesday afternoon. Elwin J. Smith, of Cincinnati, was the soloist, assisted by the Louisville Quintet Club. Mr. Smith's voice is a lyric tenor of pleasing quality, and his singing gave great enjoyment to the audience. Caroline Barbour has been elected chairman of the music committee for the third successive year, the rules of the club having been suspended to permit her to serve a third term.

K. W. D.

Got up cross, and sad to say
Had to bear the cross all day.
Got up smiling, and by Jove
All the day was full of Love!

Where Love is the end is gain,
Even in the midst of pain,
But the Crossways—there we see
Loss and sheer perplexity.

John Kendrick Bangs, in Newark (N. J.) Eagle.



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Mme. Matzenauer a Leading Soloist at Worcester Festival.

Dominating her audience as much by her commanding presence as by her remarkably sonorous voice, Margarete Matzenauer appeared as a leading soloist at the unusually brilliant and effective closing concert of the fifty-eighth annual Worcester Music Festival. The prima donna, who, by the way, will open the season at the Metropolitan together with Caruso in "Samson and Delilah," sang one of Leonora's arias from Beethoven's opera "Fidelio" and Rachel's "Romanza" from Halevy's "La Juive."

The Springfield Republican stated next day that "Margarete Matzenauer is a truly great singer, and may come to take something the same place as Mme. Schumann-Heink



MARGARETE MATZENAUER WITH HER LITTLE DAUGHTER ADRIENNE, KNOWN AS THE FIRST "GRAND OPERA" BABY.

in the heart of the general public. The great feature of the concert was her superb interpretation of the famous aria from Beethoven's opera 'Fidelio,' one of the greatest as well as most exacting of arias, and capable of its full effect only when sung by an artist of exceptional powers, both vocal and musical. Mme. Matzenauer is a great singer, and she made the performance one of thrilling interest. Not unadmirable was her eloquent rendering of the 'Romanza' of Rachel from 'La Juive.' For encores she sang 'When the Thrushes in My Garden' and 'From the Land of the Sky Blue Water.'

Mme. Matzenauer's concert tours, in which most of her appearances will be in joint concert with her husband, Edoardo Ferrarri-Fontana, are under the exclusive management of the Booking and Promoting Corporation of Aeolian Hall, New York, Maximilian Elser, Jr., president.

"Der Weibsteufel" at Irving Place Theatre.

In his German Theatre, New York, Director Christians offered to his patrons a very interesting novelty, "Der Weibsteufel," which was notable among other things for the fact that the play, a five act drama, contains only three persons, and takes place in the same room; nevertheless the interest does not wane one moment, and the very human and violent passions, which sway the two men and the woman, the "she devil," keep the spectators intensely interested.

The role of the Grenzjaeger, the guard at the frontier, where the smuggling is carried on by the husband of the "she devil," was to be played by that splendid actor, Arnold Korff, but as he was suffering from a severe indisposition, Director Christians decided at the eleventh hour to play the part and acquitted himself with great success, winning warm plaudits.

Grete Meyer proved herself an actress of the highest order by her remarkable portrayal of a woman, who in simple surroundings, wedded to a sickly man, who tries to persuade her to flirt with the guard, in order to lull his watchfulness and suspicions to sleep about his own smuggling, becomes herself infatuated with that guard, a young finely built, healthy specimen of a man. Finally between duty and love she develops into a fury, bent upon the destruction of her husband and her lover. The scene where she gets the two men together and inflames them with

drink and then plays one against the other, inciting them to fury and jealousy is worked out to a masterly climax.

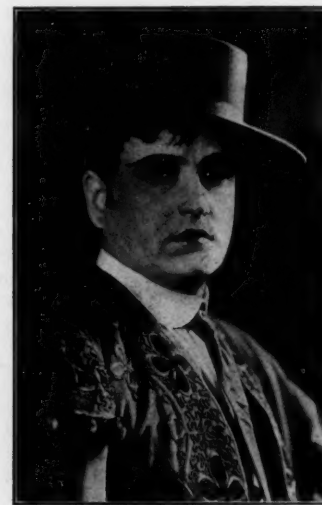
The husband, a tartar and also a smuggler, was played by Christian Rub, who gave a good character study of an unsympathetic character.

The large audience followed the drama, which has been produced in Vienna and Berlin several hundred times, and the author of which is Karl Schoenherr, with breathless interest, although the plot is not for a moment brightened by any light touch of wit or humor, but is sombre, painted gray, and is rather repellant.

Altogether it was a remarkable performance and reflected great credit upon the management and the actors who took part.

Graham Marr's Operatic Success.

Despite the fact that Graham Marr, the American baritone, began his career as an oratorio singer in England, he has been equally successful in opera. He has won especial commendation for his diction, and all the critics who heard him during his engagement at the Century Opera House,



GRAHAM MARR AS ESCAMILLO.

New York, agreed that grand opera in English would be quite possible if there were more singers of Mr. Marr's artistic caliber. He is the possessor of a rich and expressive voice, which he uses with discrimination and taste.

In England Mr. Marr was hailed as "the best Elijah of our time," while his appearances in opera have met with



GRAHAM MARR AS GUNTHER.

similar success. His principal roles have been Escamillo in "Carmen," Wolfram in "Tannhäuser," Gunther in "Götterdämmerung" and the High Priest in "Samson and Delilah."

Jacobs Conducts Symphony Concerts.

The New York Orchestral Society, Max Jacobs, conductor, will inaugurate a series of Sunday evening symphony concerts at the Standard Theatre, Broadway and Ninetieth street, beginning October 31, assisted by Alice Verlet, coloratura soprano, of the Grand Opera, Paris.

Louise Cox Has Been Singing Out West.

Louise Cox, one of the younger sopranos reengaged for this season by the Metropolitan Opera Company, has been singing in the West for the past few weeks in concert, under the management of the Music League of America,

Aeolian Hall, November Bookings.

The following list of attractions, subject to change, is booked for Aeolian Hall, New York, during November:

Monday, November 1, afternoon.—Song recital, Marian Veryl.

Monday, November 1, evening.—Sonata recital, Clara and David Mannes.

Tuesday, November 2, afternoon.—Piano recital, Ossip Gabrilowitsch.

Wednesday, November 3, afternoon.—Violin recital, Arkady Bourstin.

Thursday, November 4, afternoon.—Song recital, Olive Fremstad.

Thursday, November 4, evening.—Song recital, Marcia van Dresser.

Friday, November 5, afternoon.—Symphony Society of New York, Frieda Hempel, soloist.

Friday, November 5, evening.—Margaret Beriza and Zenia d'Agaroff, assisted by Russian Symphony Orchestra.

Saturday, November 6, afternoon.—Song recital, Clara Clemens-Gabrilowitsch.

Saturday, November 6, evening.—Song recital, Arthur Herschmann.

Sunday, November 7, afternoon.—Symphony Society of New York, Frieda Hempel, soloist.

Monday, November 8, afternoon.—Song recital, Emilio de Gogorza.

Monday, November 8, evening.—Violin recital, Henriette Bach.

Tuesday, November 9, afternoon.—Piano recital, Desider Vecsei.

Tuesday, November 9, evening.—Kneisel Quartet.

Wednesday, November 10, afternoon.—Song recital, Povla Frisch.

Thursday, November 11, afternoon.—Piano recital, Guio-mar Novaes.

Thursday, November 11, evening.—Song recital, Albert Janpolski.

Friday, November 12, afternoon.—Violin recital, Albert Spalding.

Friday, November 12, evening.—Piano recital, William Enderlin.

Saturday, November 13, afternoon.—Piano recital, Ossip Gabrilowitsch.

Saturday, November 13, evening.—Piano recital, Hunter Welsh.

Sunday, November 14, afternoon.—Song recital, Evan Williams.

Monday, November 15, afternoon.—Song recital, Caroline Hudson-Alexander.

Tuesday, November 16, afternoon.—Song recital, Elizabeth Gutman.

Tuesday, November 16, evening.—Violin recital, Ferencz Hegedüs.

Wednesday, November 17, afternoon.—Piano recital, Winifred Christie.

Thursday, November 18, afternoon.—Song recital, Alice Sovereign.

Thursday, November 18, evening.—Song recital, Mary Jordan.

Friday, November 19, afternoon.—Song recital, Chilson Ohrman.

Friday, November 19, evening.—Violin recital, David Hochstein.

Saturday, November 20, afternoon.—Joint recital, Harold Bauer-Pablo Casals.

Saturday, November 20, evening.—Violin recital, Vera Barstow.

Sunday, November 21, afternoon.—Symphony Society of New York, John Powell, soloist.

Monday, November 22, afternoon.—Piano recital, Marguerite Melville-Lisniewska.

Monday, November 22, evening.—"Das Volkslied in Deutschland," auspices German University League.

Tuesday, November 23, afternoon.—Song recital, Christine Miller.

Tuesday, November 23, evening.—Margulies Trio.

Wednesday, November 24, afternoon.—Piano recital, George Copeland.

Thursday, November 25, evening.—Song recital, Lois Ewell.

Friday, November 26, afternoon.—Violin recital, Albert Spalding.

Friday, November 26, evening.—Edith Rubel Trio.

Saturday, November 27, afternoon.—Piano recital, Leo Ornstein.

Saturday, November 27, evening.—Violin recital, Sascha Jacobsen.

Sunday, November 28, afternoon.—Symphony Society of New York, Julia Culp, soloist.

Monday, November 29, afternoon.—Piano recital, Louis Cornell.

Monday, November 29, evening.—Piano recital, Victor Wittgenstein.

Tuesday, November 30, afternoon.—Joint recital, André Tourret-Camille Decreus.

Tuesday, November 30, evening.—Flonzaley Quartet.

Florence Macbeth's Bookings.

The accompanying picture is that of the American coloratura soprano, Florence Macbeth, in the costume of Jenny Lind, in which she appeared in St. Paul last season. Florence Macbeth who was formerly with the Chicago Opera Company, is booked for recitals for the present season. She will sing in St. Louis on November 2 with Pasquale Amato; at a song recital in Savannah, Georgia, on November 18, and later on she will sing in the Auditorium at Minneapolis, and also in Galesburg, Illinois.

Miss Macbeth will probably be heard in New York during this season. She has sung with unusual success in Germany and England, and won remarkable success at



FLORENCE MACBETH,
American coloratura soprano, as Jenny Lind.

one of the famous Kursaal concerts at Ostend three seasons ago.

American Composers Dedicate Works to Dr. Carl.

William C. Carl has been honored with the dedication of five new works for the organ by composers resident in this country, which he will feature on his recital programs this season. They are: An Elizabethan "Idyll," by T. Tertius Noble, of St. Thomas' Church; "Humoresque," by Frank E. Ward, of Columbia University; "Prière à Notre Dame," by Arthur Hartmann, the violinist-composer; an "Evening Idyll," by Clement R. Gale, professor of theory at the Guilman Organ School, and a brilliant "Toccata," by Gordon Balch Nevin.

Dr. Carl's annual series of New York recitals will soon be announced.

Fifteen seats of the concerts of the Boston Symphony Orchestra have just been purchased by a friend of the Guilman Organ School, to be distributed among worthy students who could not otherwise attend the concerts in Carnegie Hall. The enrollment at the Guilman Organ School is so large this season that it will be necessary to establish a waiting list in a short time.

Dobson Heard at Punch and Judy Theatre.

Tom Dobson gave an interesting program of songs at the Punch and Judy Theatre, New York, on Tuesday afternoon, October 19. His numbers included songs in English, French and German, by Lulli, d'Eglantine, Brahms, Hughes, Grieg, Brockway, Engel, Carpenter, Fiske, Brainerd, Lehmann and Gordon. A group of his own songs included "Dread," "When I was One and Twenty," "At the Edge of the Sea," "An Old Song Resung" and "Seumas Beg." Mr. Dobson plays his own accompaniments, which seems to bring him in closer touch with his audience.

Spross' Bereavement.

The many friends and admirers of Charles Gilbert Spross, the pianist-composer, will sympathize sincerely with him in the loss of his father and brother, whose deaths occurred recently.

Adah Campbell Hussey Back in Town.

Adah Campbell Hussey, the well known contralto, has returned from her summer outing and has reopened her vocal studio at 294 West Ninety-Second street, New York.

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Ganapol School of Musical Art, Detroit.

The Ganapol School of Musical Art, in Detroit, Mich., an institution with an enviable reputation throughout the country, takes great pride in being an important factor in helping to build up the musical taste in that city and the State. The school though only five years old, has acquired a staff of fifty excellent teachers and the development last year, both numerical and artistic, was marked. Last season the staff of thirty-eight teachers took care of seven hundred students. This season the director of the school, Boris L. Ganapol, has added twelve new teachers. The graduating class of the year 1914-1915, numbering seventeen, was as follows: Edna Smith Garner and Beulah Ward, post graduates; Leona Isabel McCurdy, Edith Ella Davis, Susan Dayton Copland, Leila Elizabeth Reilly, Dorothy Kohler Rauth, Grace Marcia Lewis, Ida Kiemle Muldown, Winifred J. Carlyle, Sylvia Fink, Bessie C. Gillam, Estelle Morris Goodspeed, Jennie Holskin, Frances Laing, Jennie Peterson and Esther Porter.

Mr. Ganapol for a number of years has made it possible for many famous artists to locate in the city, and to become members of the teaching staff of his school. Among these may be mentioned: Edwin Hughes, George Shortland Kempton, and Lewis Richards, pianists; Hildegard Brandegee, Edmund Lichtenstein, Henri Matheys, violin-



A MUSICAL CONFERENCE.
 Left to right: George Shortland Kempton, Hildegard Brandegee, Mrs. Boris L. Ganapol, Boris L. Ganapol.

ists; Elsa Ruegger and Vera Poppe, cellists, etc. His tireless musical efforts have been numerous, and besides the building up of a music school of high standards, he has rendered substantial assistance in many artistic enterprises, giving lectures before various organizations, song recitals of striking merit, etc.

Many are the students whom he has guided carefully in voice development and in their splendid work as teachers, as concert and opera singers; they speak highly of his ability as a teacher of the voice. The Ganapol School of Musical Art endeavors to avoid the hackneyed program so often offered on the concert platform, and in all the programs given at the school by faculty and students a feature is the presentation of a number of very seldom heard and modern compositions. Mr. Ganapol's most recent song recital was an illustration of this concerning which N. J. Corey, the critic, writes: "It was the kind of a program to broaden one's knowledge of song literature, displaying a wide knowledge on the singer's part, and was received with unlimited enthusiasm by the large audience present. Again when an artist of a given nationality sings the songs of his own country, he is always unusually interesting, for one feels that one is hearing an authoritative interpretation at first hand. Mr. Ganapol's Russian songs were received with great enthusiasm. Some of the visiting artists who come to town might well study and imitate Mr. Ganapol's program, and would thereby interest their audience much more than they do in the everlasting repetition of a few songs that are sung over and over again on recital programs."

Mrs. Ganapol and George Shortland Kempton are the heads of the piano department. Hildegard Brandegee directs the violin and ensemble department. William Fishwick, prominent organist of London, England, has assumed direction of the organ and theoretical departments. The dramatic department is in the hands of Alma Hoerman, and the cello department is conducted by Jacob Holskin, a former member of the Minneapolis orchestra. The Ganapol School of Musical Art utilizes over thirty rooms and has a hall with a seating capacity of 250 where frequent recitals are given. The total recitals of last year numbered forty-seven and a greater number is planned this season.

Gordon Campbell's Engagements.

Gordon Campbell, the pianist and accompanist, will fill the following engagements within the next five weeks: October 25, Bloomington, Ill., with Grace Wagner, soprano; November 7, Chicago Athletic Club; November

18 and 19, Oklahoma City; November 25, Marshalltown, Ia. In the last four engagements he appears with Charles W. Clark, baritone.

Francis Macmillen's New York Recital.

Francis Macmillen has learned the incommunicable secret of playing on the sympathies of his hearers as well as on the strings of his instrument. This art is not to be acquired in conservatories. No teacher offers to impart it. It is the sum of hidden influences long at work in ancestors near and remote which have at last come to the surface and found expression in an American who happened to learn the violin. Now he stands before the world an artist, because he is both a master of his difficult instrument and a musician by nature as well. That is why the public of Europe as well as of America has set the seal of its approval on his work and written his name high on the scroll of master artists. There are hundreds who learn the violin, and there are thousands who have the necessary musical mind. The rarity is to find a combination of nature's art and technical skill united in the selfsame name. In the words of the Apostle Paul: "I have planted, Apollos watered; but God gave the increase." And it is because of this God given quality, which a few great artists have, that some of the players and singers who come before the public are destined to fame and the good will of those who hear them.

Francis Macmillen is among the chosen few. He has passed the harrow bounds of the mere technician. To estimate him now by his skill in double stopping, harmonics, staccato upbowing, left hand pizzicato, brilliancy, delicacy, power and accent, would be as futile as to seek the etymology of a poet's vocabulary. Even if with the advancing years some of the finer technical polish should tarnish, like a weatherbeaten Grecian bust in purest marble, the real art of the born musician will be none the less. Nor does it matter very much what this fine artist plays.

At his recital in Aeolian Hall, New York, on Monday evening last, October 25, Mr. Macmillen began with Goldmark's A minor concerto, which he interpreted admirably. Had he chosen Beethoven or Mendelssohn his triumph would have been the same. Goldmark, who has been neglected to some extent, recently drew the attention of the world to his works by dying on January 3 of the present year. The violin concerto is good music in which fine workmanship and genuine melody offset the purely virtuososo passages. No other number on the program was as long and formidable as the Goldmark concerto, but the applause of the audience for some of the shorter and more sweetly sentimental compositions showed that the violinist was guided by a sure experience in putting his program together. It goes without saying that his own composition, "Barcarole," was delightfully played and heartily applauded. Nor was the applause purely a compliment to a favorite violinist.

Mr. Macmillen's complete program was as follows:
 First concerto in A minor, Goldmark; menuet, Gluck; allegro, Fiocco; "Sœur Monique," Couperin; prelude and

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allegro, Pugnani-Kreisler; barcarole, Macmillen; "Spanish Dance," in C major, Sarasate; "Serenata, Napoletana," Sgambati; impromptu, Tor Aulin; ciaccona, Vitali.

There were many recalls to the platform, and a good

deal of comment on the superb instrument was to be overheard when the audience began to leave the hall and the lights were ready to follow the dying echoes of the music.

ORCHESTRAL PROBLEMS: AIMS AND IDEALS.

[From the Canadian Journal of Music.]

In determining some general policy with regard to symphony concerts, the following considerations present themselves:

The symphonic concerts supply, primarily, an artistic need—"art for art's sake"; the audiences, who gather at those concerts, do so for the sake of an artistic enjoyment. They do not come for more instruction, and they do not come for mere pleasure. Therefore, work of a mere educational order (those e. g. that appeal only to the curiosity of the musical historian, or to the critical analysis of the theorist), are—ordinarily—as much out of place on symphony programs as compositions written for mere amusement (ballet music, waltzes, and the like). I say "ordinarily" because there may be on a special occasion a special demand for a "historical recital" or for a "popular" program.

The "artistic enjoyment," then, which is the chief object to the audiences frequenting those concerts, necessitates the selection of works typical of artistic beauty in their intellectual construction, in their emotional display and in their tonal coloring. Inasmuch as the performances of works of that order will develop and correct artistic taste, they will be of educational value, as part of general culture and refinement; and inasmuch as contemplating objects of perfect art is productive of the highest and purest pleasures, the patrons will be satisfied in both respects. Beyond this, it is not safe to predict, or to assert; "artistic enjoyment" presupposes some mental cooperation on the part of the listener; a faculty that might be further developed by those concerts, but which must be, in some degree, by previous training, preexistent, to enable our listener to "appreciate" and to "enjoy." To the ignorant and uncultured we appeal in vain; and it would be puerile to think that, by offering them music of a simple and less artistic mould, we might gradually develop a liking for the better kind—as puerile as if one would expect to develop literary taste by reading works of a low literary caliber.

Those "standards" of artistic beauty referred to are, of course, the great works of our classics. In their best works the three qualities mentioned above (intellectual construction, emotional display, tonal characteristics) seem naturally blended into a type of evenly balanced perfection. In earlier periods the constructive factor often prevails, to the detriment of the rest; in our ultramodern composers there is occasionally an emotional excessiveness, but there is also much one sided endeavor after realistic characterization, an effort to which the other requisites of artistic beauty are not infrequently sacrificed. This is the unavoidable result of transplanting the descriptive and psychological method of Wagner's genius, from the theatre, for which it was originally invented, to the concert stage.

But whatever the conductor's judgment concerning the musical tendencies of our present age may be it will be his unquestionable duty to acquaint the audiences with the works of our prominent contemporaries; and this part of the conductor's province is as essential an obligation as that other one, of upholding the classic repertoire. Thereby he will cooperate in the evolution of the art; failing to do so he cannot avoid stagnation.

Still in this connection we would like to say that only works of real importance should be given. Among the great contemporary composers those of the European continent are still considered to be the leading ones. Canadian and American writers occupy as yet a secondary place. Works of Canadian and American composers should then, principally, be performed for the sake of national encouragement; and from this standpoint even local composers might be recognized whenever their writings show a sufficient degree of merit.

So much about the general attitude. In arranging the individual programs the laws of symmetry and contrast should be observed. In the first place they should not be too long. Works of a heavier order should, as a rule, occupy the first part—to avoid fatigue; works of a lighter character principally belong to the second part. The mere fact, however, that a work is called "symphony" does not invariably assign it to the heavier order; a Haydn symphony, with its easy melodic flow, or a Berlioz symphony, with its prevalent descriptiveness, might justly be placed in the second half. If the audience is accustomed to assemble in good time it is best to start with the symphony; if not an introductory overture is advisable. Much depends on the soloist and his selections. With the singers a program might be arranged as follows:

PART I.

Symphony (of a heavier kind: Beethoven, Tchaikowsky, Brahms, etc.).
Aria.

PART II.

Suite (of a lighter kind).
Songs (a) (b) (c).
Overture (of a descriptive sort).

With an instrumental soloist numbers might be arranged as follows:

PART I.

Symphony (of a lighter kind [Haydn, Goetz, etc.]).
Concerto.

PART II.

Symphonic poem (Saint-Saëns, Strauss, etc.).
Instrumental solo (a) (b) (c).
Some characteristic orchestral piece (Liszt rhapsody, polonaise, etc.).

Naturally no fixed schedule or formula will suffice; every program has to be considered individually. As a model of program making the programs of Theodore Thomas are still extant; the only objection to some of them being probably their length.

As to the question of encores, that depends entirely on local usage. "No encores" would be preferable, and if the audience (like in Boston, and most of the European capitals) is accustomed not to expect an encore it would be injudicious to introduce that habit; on the other hand, where encores are an established rule, it would be unwise to forbid them and thus antagonize a great number of people. But in this case the conductor should have the right to insist that no soloist introduces a selection capable of spoiling the general artistic atmosphere of the program.

One word concerning Wagner's music. Of this the public should get as much as it demands—but not more. With the exception of a few overtures, selections of his operas are out of place on the concert stage and can hardly be justified where the people have little opportunity to see the operas actually performed. Much of the vogue of overcrowding symphony programs with Wagner is, in our opinion, due to the personal vanity of leaders desiring to shine forth as "Wagnerian" conductors. No conductor, however, should put himself and his personality too much in the foreground, but consider himself merely subservient to the cause he represents, to his artistic mission as a faithful interpreter and promoter of the best there is in music. Men of the first order, like Hans Richter, Theodore Thomas, have never offensively obtruded their personalities. Arbitrary affectation, sensational conducting, unnatural "effects," exaggerated tempi, deafening noise, inaudible pianissimos, thrilling sforzandos and the like, are not desirable characteristics in a director; but artistic measure, reverence for the composer's intentions, plastic clearness of phrasing, heart and soul, and a temperamental rendition, without the emotional distortion of an actor, without the excess of caricature—those are the qualities he should possess.

And now we come to the most important part: the co-operative personnel of the orchestra. It is needless to say that we want the very best artists available, and that no pains should be spared to secure them. Of course, one who has had years of active experience in recruiting the body of a symphony orchestra knows that the best artists are not always available; also that there is a limit to the amount appropriated for salaries, and that within the list remunerations must be regulated and proportioned with fairness and equity, in order to prevent jealousy and dissatisfaction. It is also understood that local musicians, who ever possess the necessary qualifications, should be employed in preference to strangers, so that the musical profession of the town becomes and remains interested in the cause. At the same time, the individual members of an orchestra cannot be chosen too carefully. How much damage can be done by a single mediocre French horn, in an orchestra otherwise finely recruited! Even with the greatest caution in selecting the body of musicians, it is hardly possible to completely avoid disappointments. After the orchestra is organized, and the first two or three years which entail the hardest work on the part of the director, have established an "esprit de corps," the same artists should be kept together—"forever," so to say. Arbitrary changes and dismissals by the conductor, from season to season, are of evil. If an engagement of the kind can be procured, a summer season of moderate length is of the greatest advantage to keep the members in training.

Rehearsals should not be too long, and not too fatiguing; if the conductor is thoroughly versed and prepared, he accomplishes results—with an intelligent body of artists—very quickly; if he "experiments" and "scolds" (generally the result of his own unavowed incompetence), he tires the members and makes them dissatisfied, without getting results. Rehearsals should be absolutely private; no one, under any pretense, should be permitted to assist. Strict discipline should be maintained; but the conductor who treats his assistants in a gentlemanly, natural way,

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has little difficulty to make things run smoothly. No favoritism or partiality of any kind should be shown.

The technical or business management of the orchestra should be entirely removed from the conductor's province. He might suggest, but he must not interfere; in the same manner, the conductor will always be glad to accept and consider suggestions for his sphere of action, but would resent direct interference. Much depends—indeed, from some points of view, everything depends—on the business manager; and the conductor who fails to recognize the equal share the manager has in the success of the orchestra, knows very little of that part of the business, or is purposely unfair.

And now, in conclusion, a word about the conductor's personal attitude to the city that enlists his services. He should come, not for the sake of passing adventure, not for the sake of taking a transitory advantage of a chance offer, and reaping, for the time being, its pecuniary emoluments, but come with the intention of making this the work of his life, of identifying himself completely with the fate of the organization, of giving it and maintaining for it the high rank it deserves among its fellow institutions. And when, in the course of years, the orchestra can be placed on a permanent and, possibly, self supporting basis, and its high artistic standard has come to be recognized throughout the country, the effort will have been devoted to a cause of first importance in musical history.

It will be desirable that the conductor's opinions are well formed and very decided; but he should not attempt to force his own private views on the public, "quand même!" He should consider his office in the light of a public trust, in the interest of artistic advancement and culture, and not as a means of personal glorification. The particular institution over which he presides should be looked on as a permanent, organic factor in the musical development of the country. And, whenever a closer union will be established between this country and Europe, and the Old World will cease to be the only or even the principal evolutionary agent—an event that is bound to happen, although several generations may yet pass between—then, in a distant future, which our short lives shall not witness, but for which our artistic mission obliges us to prepare nevertheless—then every single institution of this kind that we bring to life will have established itself as an important factor in the musical history of mankind.

LUIGI VON KUNITZ.

Music at Sunset.

(To the "Elegy" by Paul Th. Miersch.)

Thus ends the calm of busy day,
The quiet of its eve doth sink,
With mossy feet into the light;
The ghost of all its transient joy
Majestically greets the night.
From far—afar there comes the sound
Of labor world returning home—
Home, not a dwelling, but the peace
That hallows all at setting sun!

Soon will the fitful firefly rise,
Soon will be borrowing the moon
The lamp that day wills to the sky,
While now, o'erwhelming all my soul,
There comes thy melody to vie.
'Tis thus oppression calms my soul—
The wondrous beauty of thy theme,
The sorrowed phrases of its thought,
The slumbering darkness of its wail,
The mystery of thy "Elegy!"

The sun's last rays beam on the wood—
They know the secret of its power,
While from it flows the restless soul,
The soul immortal in its tone,
The brush that paints thy wond'rous flower!

—Irene Angela Miersch.

Schenectady Festival Chorus Initial Appearance.

Schenectady, N. Y., recently enjoyed an evening of music under the direction of J. Bert Curley. At this concert the Schenectady Festival Chorus made its initial appearance and scored a tremendous success with its fellow townsmen. In addition to a concert rendition of "Faust" with an orchestra of fifty members and five excellent soloists, the orchestra played the "March Slav" by Tchaikowsky and the third movement from the same composer's "Symphony

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ARTISTS AT SCHENECTADY MUSIC FESTIVAL.

Left to right: Arthur Middleton, Rose Bryant, Paul Althouse, Anna Case, Horatio Connell and J. Bert Curley.

Pathetique." The chorus also sang "Hail, Bright Abode" from "Tannhäuser."

Anna Case, soprano; Rose Bryant, contralto; Paul Althouse, tenor; Horatio Connell, baritone, and Arthur Middleton, bass, were the soloists. Each of these artists was in fine voice and shared the honors of the occasion, Miss Case and Miss Bryant being the recipients of floral tributes.

To Mr. Curley is due the credit for this success, and it is to be sincerely hoped that Schenectady will uphold him in his efforts to make this chorus a permanent feature of the musical life of that city.

Edna Dunham, Soprano, Opens Minerva Club Concerts.

Last Monday, October 25, saw the opening concert of the season by the Minerva Club at the Waldorf Astoria, when Edna Dunham, who was the only soloist of the occasion, presented a recital program of songs in English, French and German. Miss Dunham's program was as follows:

La Tasse, from Les Regrets.....Godard
Come, Child, Beside Me.....Bleichmann
Slumber Song.....Gretchaninow
Night and the Curtain's Drawn.....Ferrata
Love Is Meant to Make Us Glad.....German
Herbst.....Heiler
Märchenwurmchen.....Schumann
O Liebliche Wangen.....Brahms

Since it was the first concert of the season, and therefore an important event, the audience included thirty or forty prominent members of other clubs. Besides her concert activities, which are managed by the Music League of America, Miss Dunham is the soprano soloist at the St. Nicholas Collegiate Church, Fifth avenue, New York.

Hamlin Will Coach a Few Singers.

Since George Hamlin has been editing the vocal department in the Sunday issue of the Chicago Herald, he has had so many applications from singers desirous of lessons that he has now agreed to accept a few advanced students, with the understanding that regular lessons cannot always be expected, as Mr. Hamlin is again a member of the Chicago Opera Association and, in addition, will devote considerable time to concert work this season. His address is Congress Hotel, Chicago.

Campbell Booked for Chicago Apollo Club.

John Campbell, tenor, who scored at the recent Worcester Festival, has been engaged by the St. Louis Pageant Choral Society for the performance of "Samson and Delilah" to be given November 16. Mr. Campbell will make his first appearance as soloist with the Apollo Club of Chicago on December 17 and 27, when Handel's "Messiah" is to be sung. Mr. Campbell is a singer of marked ability, particularly in oratorio, and is an earnest worker in other musical fields as well.

Besekirsky Assisting Artist with Friedberg and Niessen-Stone.

Wassily Besekirsky, the Russian violinist, is engaged as assisting artist on the same program with Carl Friedberg and Matja Niessen-Stone, in one of the concerts of Mr. Smith's star concert series, given at the National Theatre, New York, December 15. He will be soloist at the Woman's Club concert in East Orange, N. J.

Godowsky's New York Address.

Leopold Godowsky has taken an apartment at "The Balcony," 763 Fifth avenue (Hotel Savoy), New York City.

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Inventor, in California, Asks to Hear Noted Soprano's Voice on Talking Machine Record—From His Laboratory in West Orange, N. J., Voice Carries Perfectly Across Entire Continent.

Thomas A. Edison, the great inventor, paid Anna Case, the noted soprano of the Metropolitan Opera Company a rare tribute on October 20, when he talked on the telephone from California to New Jersey (3,000 miles) and asked to hear the gifted artist sing.

It was "Edison Day" at the Panama Exposition and Mr. Edison, in San Francisco, was given, from his laboratories in West Orange, N. J., a demonstration of his inventions, such as his carbon telephonic diaphragm, the telescribe and others.

At his laboratory in West Orange, 165 well known persons had gathered to take part in the surprise Mr. Edison experienced. By means of a talking machine record, a speech already prepared, was sent across the continent to the inventor.

After he had replied and had talked with members of his family and the friends gathered there, Mr. Edison said, "I should now like to hear a musical record. If you have one handy, I wish you would play that Anna Case record from 'Louise.'" The selection from "Louise" could not be found, but Anna Case's "Charmant Oiseau" from "The Pearl of Brazil" was played instead. Mr. Edison expressed great pleasure at the end.

"That's fine," he said.

He was asked to play the record back from San Francisco, and a machine at that end was started, and the West Orange audience heard the record repeated.

While the music records were being played the telescribe was in operation, and later each person present received a cylinder on which the words sent back by Mr. Edison and sent to him were also recorded.

In the first rows were members of Mr. Edison's family, among them the following: Charles and Theodore Edison, Mr. and Mrs. Thomas A. Edison, Jr., Mr. and Mrs. William Edison, the last two being children by the inventor's first wife; John B. Miller, brother of Mrs. Edison; Charles Edison Poyer, a nephew of the inventor; Mr. and Mrs. Henry Nicholl, of New York, Mrs. Nicholl being a sister of Mrs. Edison.

Among the guests were Benjamin S. Whitehead; of Newark; Captain George E. Burd, U. S. N.; Charles Wirt, of Philadelphia; M. F. Moore, of Roselle; T. Commerford Martin and Edward H. Johnson, of New York; Mr. and Mrs. Frank A. Potter, of East Orange; Dr. G. F. Kunz, New York; Mr. and Mrs. George Merck, of Llewellyn Park; Dr. and Mrs. John B. Bradshaw, of Orange, and Mrs. William G. Bee.

Among the old associates of Mr. Edison were George F. Morrison, of Harrison, general manager of the Edison

Lamp Works; Dr. Frank J. Sprague, of New York; Sidney B. Payne, of Schenectady; J. C. Walker, William J. Hammer, Charles L. Clarke and John Ott, of West Orange.

At the San Francisco end were Mr. and Mrs. Edison, William G. Bee, who is travelling with him; Mr. and Mrs. Helen Miller and Mr. and Mrs. Henry Ford and their son, Edsall, besides Governor Johnson.



ANNA CASE.

"Listening in" at Chicago was Dr. John J. Carty, chief engineer of the American Telegraph and Telephone Company, who was unable to be present at West Orange.

Strange as it may seem, it was the first telephoned conversation the inventor of so many of the appliances of the telephone has ever carried on. A special sound amplifier connected with the line made this possible.

mund Dassing, vice president; Emil F. Corge, secretary; Joseph Bicks, financial secretary; Frederick Willms, treasurer; Emil Os Lender, conductor.

With August Willms as an active singing member for the longest time, his record being 44 years, the personnel of the society is: First tenors, Henry Baumeister, Edmund Dassing, A. Abrahams, Harry Arnold, Michael Veit, George Veit, George Lurcker, Fritz Krautter, William Simon, Gustav Schuetz, Jacob Koll, Hermann Tyroff, Arthur Roth, Gustav Willms and Rudolf Fleischer.

Second tenors: Frederick Willms, August Willms, Edward Kuhles, Jacob Poh, Harry Huelsenbeck, John Weisenbach, Jacob Amann, Christian Baumann, Frederick Langemann, Carl Tyroff, Adam Manns and William Seeger.

First basses: Carl Flemm, Frederick Valentine, Louis Schaefer, Joseph Dassing, Emil F. Corge, Louis Scherf, Felix Lemmer, Franz Schmidt, Carl Happich, Charles Knopf, Charles I. Mueller, Reinhold Plath, Arthur Lilienthal, Henry Herriger, Frank Bicks and W. Weissmantel.

Second basses: Herman F. Willms, Charles Schott, Joseph Bicks, August Carl Kreuder, Charles Chapman, Hans Baer, Francis X. Duenwald, Robert Feldweg, Carl H. Mueller, George H. Koch, Max Lemmer and Henry Schulz.

The Malkin School Engages Mme. Kutcherra.

Among the artists and teachers who have found refuge in America of late is Elise Kutcherra. Her talents are dual in their nature. She is an experienced opera singer and a prominent teacher of voice.

Mme. Kutcherra has appeared in leading roles in the opera houses of Paris, Berlin, Brussels, Munich and elsewhere, and she has been acclaimed by both the leading critics and audiences. Her Brunnhilde, her Kundry, her Isolde have been notable musical events in the capitals. She has created roles in Massenet and Saint-Saëns operas, having been selected by Massenet to create the leading rôle of Roma at its première in the Paris Opera House, which

proved a personal triumph. Her Lieder recitals are likewise a feature of the concert season in musical centers.

Mme. Kutcherra's studio in Paris was a center for students that came from all quarters. Her ability, in not only being able to sing, but to impart this feeling and spirit to her pupils, has attracted widespread notice.

Due to the disturbed conditions on the continent, it became compulsory for Mme. Kutcherra to close her home and studio in Paris and seek refuge on American shores. To study with an artist while she is still at the zenith of her powers is an exceptional opportunity.

Hitherto, Mme. Kutcherra has emphatically refused to associate herself with any school. The enthusiasm she feels for the work of the Manfred Malkin School, New York, has caused her to break her hard and fast rule and she has offered to devote a few hours a week to teaching with Mr. Malkin at his school.

The Malkin School and Mme. Kutcherra are to be congratulated. Their work will mean much to everyone who desires to study under conditions that make for development and of vocal growth.

Dora Becker a Free Lance.

Dora Becker, the violinist, is now a free lance having cancelled her contract with her former manager. With the assistance of a secretary she will hereafter book her own concert and recital engagements.

Many important engagements have already been arranged for her, including numerous recitals as well as concerts in various parts of the country. Before her Southern tour in December, she will be heard in New York, Pennsylvania and New Jersey.

Dora Becker is working daily with her accompanist, adding new and interesting numbers to her already large repertoire. She will give a recital in New York City early in 1916, playing compositions rarely heard owing to their technical difficulties.

Dora Becker requests that all communications hereafter addressed to her, be sent to her personal address, 18 Hedden Terrace, Newark, N. J.

A man isn't necessarily polished just because you see his finish.—Newark (N. J.) Eagle.

Newark's Phoenix Singing Society

Has Fiftieth Anniversary.

On Saturday evening, October 23, the Phoenix Singing Society of Newark, N. J., celebrated its fiftieth year of activity as a musical organization by a concert in Krueger's auditorium in that city. Fifty years ago there were eight men, now there is a chorus of over sixty male voices, which achieves splendid effects in ensemble work.

On this occasion the choral numbers were: "Die Himmel rühmen des Ewigen Ehre" (Beethoven), "Wie hab' ich sie geliebt" (Moehring), "Das Gebet der Erde" (Zoellner), "Stilles Gedenken" and "Vergangen" (Johannes Pache), "Friedrich Rotbart" (Podbertsky); and "Ständchen" (Abt). This latter number was the first song given by this organization at its initial public appearance fifty years ago; and to make the event more noteworthy, the first conductor of the society, C. C. Lienau, directed the singers on Saturday evening.

Elizabeth F. Schaub, soprano, and Paul Petri, tenor, were the soloists. Mrs. Schaub sang the "Czardas" from "Die Fledermaus" (Johann Strauss), and a group of Lieder by Brahms and Schumann. Mr. Petri gave "Siegmund's Liebeslied," from "Die Walküre," "Daheim" (Kaun), and "Der Lenz" (Hildach). Mr. Petri's splendid voice and excellent interpretation of these numbers was so enthusiastically applauded that he was obliged to give an encore. Mr. Petri is a recent acquisition to the musical forces of America, having left Europe because of the unsettled conditions at present prevailing there. He was accompanied by Lillian Jeffreys at the piano.

Three orchestral numbers by the Voss orchestra were well received. Emil Os Lender, conductor of the Phoenix directed the popular "Tannhäuser" march and the "Jubel" overture (Weber), and Andrew Voss was the wielder of the baton in the potpourri of Vienna folk songs by Komsak.

The officers of the society are as follows: August Goertz, honorary president; Francis X. Duenwald, president; Ed-

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CINCINNATI ORCHESTRA COMES INTO LARGE FORTUNE.

Made Residuary Legatee in Will of M. Cora Dow—
Present Fund Will Later Be Increased—Bequest
Comes as Surprise—Permanency of
Orchestra Now Assured.

Cincinnati, Ohio, October 23, 1915.

The Cincinnati Symphony Orchestra has been made the residuary legatee in the will of M. Cora Dow, which means that it will have at once a permanent fund of at least \$700,000, which will in the course of time be increased by several hundred thousand dollars.

The estate of Miss Dow is conservatively estimated at well over a million. By the terms of the will, a comparatively small part of this sum was left to personal friends and employees of the testator. A larger portion was left as a trust fund to provide annuities for relatives and others near to the deceased. The residue, to which will be added from time to time such sums as will be released from the trust fund by death of the legatees, goes to the Cincinnati Symphony Orchestra Association as "The Cora Dow Endowment Fund." This fund is under no consideration to be touched, the interest alone being available for expenditure. Should it ever happen in the course of events that the organization be disrupted, the fund is still to remain for the benefit of its successor.

The bequest came in the nature of an intense surprise to the officials and friends of the orchestra, for although Miss Dow was always much interested in the affairs of the body, she was never in the inner circles in whose hands rests its management. She had, of course, contributed liberally to the annual subscription fund, but not more than many others, and was in no sense a heavy subscriber. It is, however, just in this fact that the significance of the bequest is seen, for, it is argued, this immense sum coming from an unexpected quarter will not only stimulate like action on the part of those who have supported the institution so well in the past but also of others at present not thought of.

At any rate, in the opinion of Kline L. Roberts, the manager, the incident forms one of the three most important landmarks in the history of the Cincinnati Symphony Orchestra, the other two being its foundation and the liberal support by its present patrons and friends. Mr. Roberts claims that the permanency of the present organization is thus absolutely assured. This opinion is shared by all the

rest of the music lovers of Cincinnati as well as by all the officials of the Orchestra Association.

The testator, Miss Dow, was considered perhaps the most successful business woman in Cincinnati. Having inherited from her father a small drug store of no particular consequence, with rare business acumen she built up a chain of stores that is one of the largest in this part of the country. It is said by her friends that she had a great amount of musical talent, and that, if fate had not led her into a business life, she certainly would have made her mark in the musical world. Naturally of a retiring disposition, she has helped many a struggling talent in her own unostentatious way and was regarded as certain to be among those to help and foster any musical undertaking of merit. By her action in this case she has assured herself of a permanent place among those connected with history of the musical uplift of her country.

The orchestra, which opens its season next week, will play Beethoven's second symphony in honor of Miss Dow's memory at its first pair of concerts. A peculiar—supernatural, if you will—coincidence is connected with this fact, the symphony mentioned having been chosen by Conductor Kunwald for his first program some time before Miss Dow's decease. When inquiring of one of her friends as to her favorite musical number, to be performed in her honor, what should he hear mentioned, to his surprise, but this same symphony.

This year's auction sale of seats, as well as the regular sale, for the symphony series of concerts, are the largest in the history of the organization, bringing in a sum considerably in excess of any previous ones. With the house sold out for the season of "pop" concerts, the outlook for the present season is all that could be desired financially. The artistic success is assured in advance by the quality of the programs chosen, the improved personnel of the orchestra, and the ever authoritative and effective musical personality of its leader, Dr. Kunwald.

The Cincinnati Conservatory of Music is well into a very busy season. Soon the recitals will be under way. In fact a start was made last night, when Theodore Bohlmann gave a lecture recital on "Wagner and Liszt in the Service of Religion." He was assisted by Mrs. Bohlmann, George Leighton, John Hoffman, a mixed choir and choir of boys. Mr. Bohlmann's remarks were, as is usual with him, such as one expects of an unusually well informed and cultured musician, while the illustrations were well rendered. The feature of the latter was Mr. Bohlmann's playing of the "Dante" sonata. Among other illustrations was also his original arrangement for two pianos of the finale of the third act of "Parsifal."

CINCINNATUS.

Large Audience Again Attends Sousa Concert at the Hippodrome.

John Philip Sousa and his band were again the features of the Sunday night program at the New York Hippodrome. While the work of the great organization was extraordinarily fine, and throughout the entire program the high standard of excellence maintained by the band was never departed from, still the conductor himself was the center of attention from start to finish.

Mr. Sousa presented a novel and delightful program. The numbers he chose were varied and gave the audience an excellent chance to judge the playing in many ways. It was typically a Sousa concert—nearly all Sousa, in fact—but the vast throng came knowing this and their insistent demands for encores showed their thorough approval.

The program was as follows:

Overture, William Tell.....Rossini
(Encores—King of Cotton and Girls Who Have Loved,
both by Mr. Sousa.)
Soprano solo, The Voice of Spring.....Strauss
(Encore—Goose Girl, Sousa.)
Virginia Root.
Suite, The American Maid.....Sousa
Rondo, You Do Not Need a Doctor.
Dream picture, The Bivouac.
Dance Hilarious, With Pleasure.
(Encore—Hands Across the Sea, Sousa.)
Tenor solo, Come, Love Divine.....Leoncavallo
(Encore—Mother Machree.)
Orville Harrold.

Introduction and valse, On the Banks of the Beautiful Blue
Danube.....Strauss
(Encores—Good-bye, Girls, I'm Through, and Sousa's Stars
and Stripes Forever, and Manhattan Beach March.)
Cornet solo, The Southern Cross.....Clarke
Herbert L. Clarke.
Soprano solo, Thou Brilliant Bird.....David
Belle Storey.
(From "Hip-Hip-Hooray," at the New York Hippodrome.)
Flute obligato by Louis P. Fritze.
March, New York Hippodrome.....Sousa

Other attractions were Nat Wills, also of the "Hip-Hip-Hooray" company, who made the audience laugh from the moment he opened until he left the stage; Katie Schmidt, Ellen Dallerup and Hilda Ruckerts, from Admiral's Palace, Berlin; the Syncopated Walk, from "Watch Your Step (Berlin)"; Pope and Kerner, Naesse and Naesse; Toto, Steele and Winslow, and Charlotte; Ensemble and Finale.

Mr. Sousa and his band were heard continually throughout the latter half of the program when the stars and features of the weekly performances were introduced.

The singing of Miss Root and Belle Storey, as well as the playing of Mr. Clarke, were attractive additions to the Sousa program. The skaters presented a pleasing picture and made the performance even more enjoyable.

During the intermission the Marimbas played in the foyer of the first balcony.

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BALTIMORE MUSIC

SCHOOLS AUGMENTED.

Suburban School of Music Joins Ranks of Southern City's
Musical Institutions—German Maennerchor's
Concert—Lesser Musical Items.

Baltimore, Md., October 21, 1915.

A new school of music has been opened, in Forest Park, that is deserving of success. Its ideals are high, its methods up to date, and its faculty is composed of earnest and talented young women, who are deeply interested in their teaching. The president of the Suburban School of Music—or, as the circular states it, the superintendent—is Katharine Coan; a young woman of executive ability and force of character. The piano department is in charge of Esther Cutchins and Frederika Poehlmann, the former of whom has done concert work successfully for several years, while the latter is fresh from a course of study in New York City. The violin pupils are in the capable hands of Geraldine Edgar, who studied in the New England Conservatory, and is now with J. C. Van Hulsteyn. Miss Edgar is a member of the Mary Muller Fink Trio. Mary Bartol, teaches the vocal pupils, and has also a department of Eurythmics. Helen Broemer, another member of the Fink Trio, and a musician well known locally, directs the cello students, and Elizabeth Gminder is in charge of community singing, in which it is hoped to interest parents of pupils. Enrollment of pupils is progressing satisfactorily, and one recital has already been given.

MAENNERCHOR CONCERTS.

The Germania Maennerchor, Theodore Hemburger, director, gave one of its customarily excellent concerts on October 17. The men's chorus sang with the usual precision of attack and good tone quality. One of the most interesting numbers was the chorus of country girls, "Come, ye Maidens," from "Eugen Onegin," sung by the Germania Frauenchor. Minna Adt, the soloist of the evening, did beautiful work. Her voice is a rich soprano, with an unusually brilliant upper register. Her group consisted of the Liszt "Lorelei," which she sang with beautiful smooth phrasing and excellent breath control; "Un Bel Di" from "Madame Butterfly," which was a masterpiece of artistic interpretation; and "Nymphs and Fauns" by Bemberg, a brilliant waltz song which showed the singer's upper tones to advantage. Mrs. Henry Franklin was the accompanist.

NOTES.

Marguerite Wilson Maas has been appointed to succeed Austin Conradi, as instructor of piano, at the Skidmore School of Arts, Saratoga Springs, New York. Miss Maas was recommended for the position by such eminent authorities as Ernest Hutcheson and Modest Altschuler.

Elizabeth Guy Davis has been engaged as soprano soloist for a concert in Statesville, N. C., on November 18. The concert is to celebrate the installation of a pipe organ in Shearen Music Hall.

Edgar T. Paul, who had the inestimable advantage of five lessons a week from David Bispham, during a part of the past summer, is to be the director of the choir of the First Methodist Church during the current season.

D. L. FRANKLIN.

"How do you like your new music master?"

"He is a very nice, polite young man. When I made a mistake yesterday he said, 'Pray, mademoiselle, why do you take so much pains to improve upon Beethoven?'"—Paris Figaro.

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MORE SOLOISTS ANNOUNCED FOR NEWARK FESTIVALS.

List of Artists to Appear at the Spring Festivals Nearly Completed—Rehearsals Well Attended—
Concert Notes.

Newark, N. J., October 24, 1915.

The list of soloists to appear at the Newark Music Festival, which is to open the city's 250th anniversary celebration, May 1 to 4 next, is now nearly complete. Those already engaged are as follows:

"American Composers' Night," May 1.—Anna Case, soprano of the Metropolitan Opera Company, and Merle Alcock, concert and festival contralto. Others will be announced later.

"Children's Night," May 2.—Soloists not yet decided upon.

"Symphony Matinee," May 3.—Ethel Leginska, the English pianist, and others.

"Opera Night," May 3.—Frieda Hempel, coloratura soprano; Margarete Ober, contralto; Riccardo Martin, tenor, and Allen Hinckley, bass.

"Popular Matinee," May 4.—Soloists to be announced later.

"Tri-City Night," May 4.—Names of soloists not yet ready for publication.

Many novelties are expected, both in the way of soloists and in the programs in general.

CHORUS REHEARSALS.

The gigantic chorus meets every Wednesday night in the Burnett Street School, Eagle street, just off James street and Washington Park. There are over 1,000 singers rehearsing weekly. While the soprano and contralto sections are overcrowded, there is still room for male voices. Men are wanted and an effort is being made to balance the male section with the others.

Because of the nearness of both Newark and Jersey City to New York, a number of singers from the metropolis have already joined. It is expected more will enlist later. The doors will be closed to all applicants in two or three weeks more.

PHILHARMONIC ORCHESTRA TO PLAY IN MONTCLAIR.

Through the cooperation of the Montclair Club and the Montclair Conservatory of Music, Montclair is to hear the full orchestra of the New York Philharmonic Society, comprising eighty-nine pieces, in the Montclair Theatre, on Monday evening, November 1. Josef Stransky will conduct. This, it is said, will be the first time that the full Philharmonic Orchestra has played in a town of the size of Montclair. The proceeds of the concert will be used to equip the hall of the Montclair Club with new chairs.

JOHANNA GADSKI HEARD.

Thursday evening, Johanna Gadske made her second appearance in this city within six months' time, having been one of the soloists at the festival here last May.

The Palace Ball Room was well filled and the noted soprano pleased again, as she always does. Her numbers included songs representative of the best in the literature of "Lieder." Most of them were sung in German, some in English. In all she gave ample proof of her great artistic powers.

The program opened with the aria of Agathe, "Wie nahte mir der Schlummer," from Weber's "Freischuetz." Then followed the Schumann "Waldeggesprach," "Schnee-glockchen," Schubert's "Death and the Maiden."

Other numbers in the first group were Schubert's "Die Stadt," Brahms' "Feldensamkeit" and the sturdy, "The Smith" (sung in English), Liszt's "Ueber allen Gipfeln," Wagner's poignant "Schmerzen," Wolff's "Verborgeneheit" and Richard Strauss' "Allerseelen" and "Caecilie," the "Slumber Song," composed by Mrs. Howard Gilmore, and "Little Irish Girl," by Locke.

In the final group there were two novelties by Mme. Gadske's accompanist, Paul Eisler: a children's "Marching Song" and a "Requiem." The "Marching Song," with its spirited, light accompaniment, was redemanded, and the Eugene Haile "White Clouds" also had to be repeated. Henschel's "Morning Hymn" was spiritedly sung, and the audience, without moving from its seat, insisted upon more. After numerous recalls Mme. Gadske sang "Cry of the Valkyrie," and even this had to be repeated.

ARTISTS FOR ELIOT SCHOOL COURSE.

Artists engaged for the Eliot School series of concerts, under Charles Grant Shaffer, are:

The Festival Quartet—Marie Stoddart, soprano; Marie

Morrissey, contralto; Dan Beddoe, tenor; Wilfred Glenn, bass; Emily Gresser, violin.

The Jan Hub Bohemian Choral Society—Charles M. H. Atherton, director; Frida Benneche, coloratura soprano; Paul Henneberg, flute; Dora Becker Shaffer, violin; William Simmons, baritone; Edith Moxom Gray, piano; Ethelynde Smith, soprano.

Music League Quartet—Bonarios Grimson, first violin; Herbert Corduan, second violin; Herbert Borodkin, flute; Paul Kefer, cello.

The Sittig Trio—Frederick V. Sittig, piano; Gretchen Sittig, violin; Edgar Hans Sittig, cello; May Korb, soprano; Mildred Dilling, harp; Henry M. Williamson, accompanist.

The dates are November 19, December 17, January 21, February 18, and March 17.

NOTES.

John McCormack is due at the First Regiment Armory November 23.

Dora Becker, the violinist, will give a lecture violin recital on "The National Characteristics in Violin Music" in Ridge Street School on Tuesday evening, October 28, under the auspices of the Board of Education.

Mrs. Herbert Smith, soprano; Mrs. Small, contralto; Miss Snedecor, mandolinist; Miss Weston, reader, and Arthur Walsh, violinist, gave a concert in Prospect Street Presbyterian Church, Maplewood, last Friday evening. W. A. Theuer played the piano accompaniments.

A meeting of the board of governors of the Newark Musicians Club has been called for Wednesday afternoon, October 27, at five o'clock in the club rooms, Wiss Building.

T. W. A.

JERSEY CITY FESTIVAL CHORUS HOLDS FIRST REHEARSAL.

Large Choral Body Which Is to Take Part at May Festival Meets—Col. George T. Vickers, President of the Association, Addresses Singers—
Additional Soloists Announced.

Jersey City, N. J., October 23, 1915.

The first rehearsal this season of the Jersey City Festival Chorus was held Thursday night in the auditorium of Public School No. 11, Bergen square. Several hundred singers attended and were enthusiastic over the proposed plans for Jersey City's first music festival, which is to be held in the Fourth Regiment Armory May 9, 10 and 11 next.

Col. George T. Vickers, president of the Jersey City Music Festival Association, and to whom is due much of the credit for the organization of the association, was present and addressed the singers. In his remarks he said that, being a native of Cincinnati, he knew what a festival meant to a community, and he predicted ere long Jersey City would also be recognized as a great music center. He urged the singers to enlist new members and help to increase the present number to a thousand voices. There are now about 400 singers registered.

Conductor Wiske outlined the series of concerts to be given and announced the following soloists:

"American Composers' Night," May 9—Anna Case, of the Metropolitan Opera Company, and Merle Alcock, contralto; other soloists are to be announced later. "School Children's Matinee," May 10—soloists not yet decided upon. "Opera Night," May 10—Frieda Hempel, soprano; Margarete Ober, contralto; Riccardo Martin, tenor, all of the Metropolitan Opera Company; the bass will be announced later. "Tri-City Night," May 11—soloists not yet decided upon.

THE CHORUS.

Men, particularly, are wanted in the festival chorus. In fact, every effort is now being made to increase the choral body to 1,000 singers. The rehearsals are to be held every Thursday evening, in Public School No. 11, Bergen square, near the Summit avenue tube station, at 8 o'clock. Singers who desire to join are urged to send their name, address and part sung, stating if voice is high or low, to the office of the association, Lauter Building, 149 Newark avenue, or apply in person at the rehearsal.

T. W. ALLEN.

PATERSON FESTIVAL TO BE HELD APRIL 25-27.

Annual Series of Concerts in Silk City to Be Most Elaborate Ever Given—Size of Chorus and Orchestra Increased—School Children's Concert—Artists Announced.

Paterson, N. J., October 24, 1915.

Paterson has given fourteen annual festivals, each one better than the last. This year the Silk City proposes to offer the largest and most elaborate series of concerts ever given here and so monstrous in proportions that local music lovers and musicians are already beginning to "sit up and take notice."

Last year, it will be remembered, "Billy" Sunday was here and his services undoubtedly drew some persons who ordinarily would have attended the festival. This spring, however, the Paterson Festival Association will have its own way with nothing to interfere and so a record series of concerts is to be expected.

"AMERICAN COMPOSERS' NIGHT."

The festival, which is to be held again in the big drill shed of the Fifth Regiment Armory, will open on the night of Tuesday, April 25. This first program will be called "American Composers' Night," when the entire program is to be devoted to the production of the works of American composers. A prize of \$500 has been offered by the Tri-City Associations (Newark, Jersey City and Paterson) for the best American composition submitted in contest; the three best will be published and produced. The composers themselves will also be invited to be present.

The soloists already engaged for this night include Anna Case, coloratura soprano of the Metropolitan Opera Company, and Merle Alcock, the contralto. Others are to be announced later.

CHILDREN'S MATINEE.

On Wednesday afternoon, April 26, a children's matinee will be given. Several thousand school children are to be organized into a choral body to sing at this time. Children soloists will be obtained also.

"OPERA NIGHT."

"Opera Night," April 26, calls for a quartet of soloists from the Metropolitan Opera Company, in addition to the huge chorus and orchestra. The soloists already engaged for this program are Frieda Hempel, leading soprano of the Metropolitan Opera Company; Margarete Ober, the noted contralto; Riccardo Martin, tenor, and Allen Hinckley, bass.

"TRI-CITY NIGHT."

The last program has well been called "Tri-City Night." The large Jersey City festival chorus and the monstrous festival choral organization from Newark are to combine with the local singers here on this evening, April 27, making the total number of voices in the united bodies over 3,000 singers. Berlioz's "Requiem" will occupy the first half of the evening; this number calls for an orchestra of 200 men, including four brass bands, ten cymbals, ten pairs of tympanis, tam tams, etc. The last half of this program will be devoted to miscellaneous numbers.

THE CHORUS.

The large festival chorus is being trained under the able direction of C. Mortimer Wiske, also conductor of the Newark and Jersey City festivals. The choral body meets every Monday night.

JUDGES FOR CHORAL PRIZE.

As was announced last week, the judges selected to decide upon the three best choral works submitted in the Tri-City American composition contest and to award the prize of \$500 to the best, are Josef Stransky, conductor of the New York Philharmonic Orchestra; Louis Koemmenich, conductor of the New York Oratorio Society, and C. Mortimer Wiske, conductor of the three big New Jersey festivals.

T. W. ALLEN.

Mrs. J. W. Holt Visits New York.

Mrs. J. W. Holt, of San Antonio, Tex., is in New York City on a visit.



ARTHUR HERSCHMANN—BARITONE

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CONVENTION OF NATIONAL ASSOCIATION OF ORGANISTS, Springfield, Mass., August, 1915

ARTHUR SCOTT BROOK writes in the official organ of the N. A. O., "THE CONSOLE"

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Management: LOUDON CHARLTON.

At the Piano: Richard Hageman

BOSTON'S THIRTY-FIFTH SYMPHONY SEASON INAUGURATED.

Noted Orchestra Given Warm Welcome in Symphony Hall—Apollo Club Issues Announcement for Forty-fifth Season—Russian Music Society Started—Many Musical Activities Recorded—Notes.

Symphony Chambers,
Boston, Mass., October 24, 1915.

The thirty-fifth season of the Boston Symphony Orchestra was ushered in auspiciously by the first public rehearsal and concert on Friday afternoon, October 15, and Saturday evening, October 16. But four changes in personnel had been made since last season. Dr. Karl Muck was enthusiastically welcomed upon his first appearance, and each pause in the program was an occasion for renewed plaudits. At the conclusion of the symphony the audience evinced its appreciation in the customary manner—continuing the applause until the conductor and his men stood together in acknowledgment.

The program of this first rehearsal and concert was as follows: Symphony No. 7, Beethoven; "Tragic" overture, Brahms; tone poem, "Death and Transfiguration," Strauss; symphonic poem, "Les Préludes," Liszt. The feature of the program, gauged by the profundity of the work as well as its masterful rendition, was Strauss' "Death and Transfiguration." Dr. Muck deserves great praise for the superb ensemble that was evinced and each individual player for his own quota thereof.

APOLLO CLUB PROGRAM.

Last week has brought the announcement of the forty-fifth annual season of the Apollo Club. The program, as usual, includes four concerts, to be held at Jordan Hall, on the evenings of November 16, January 11, March 7 and April 18. The list of assisting artists is of particular interest, including several innovations. At the first concert Mme. Scotney, coloratura soprano, will appear in the solo parts; at the second, the American String Quartet will assist; at the third, Mme. Ladue-Piersol, a soprano new to Boston music circles, will be heard, and at the fourth, Torello Ros, the virtuoso of the double bass, and Mr. Dwyer, the tenor, will both assist. The appearance of Mr. Ros is noteworthy, as the double bass has not before been heard in Boston as a solo instrument. The programs for the concerts are well selected and diversified, containing more part songs and lighter pieces than in past seasons—a change which it is thought will better display the vocal finesse of the choir, as well as enhance the interest of the audience. Emil Mollenhauer will, as heretofore, conduct.

STEINERT HALL ATTRACTIONS.

The season's bookings for Steinert Hall are as yet by no means complete, but judging by the foretaste afforded in the appended list, Mr. Newman is arranging an exceptionally attractive schedule. Special features of the program as thus far announced are a series of four concerts of chamber music for strings by the Kneisel Quartet and the appearance of Leo Ornstein in a series of five recitals of ultra-modern music. Prominent on the list are: Kneisel Quartet, Heinrich Gebhard, David Hochstein, Leo Ornstein, Jose Shaun. Guy Maier, Katherine Kemp Stillings and John Powell.

MME. MELBA RECEIVES OVATION.

With every available seat occupied, side aisles packed and an aggregate of shirtwaisted listeners overflowing the platform, Symphony Hall, on Sunday afternoon, October 17, was the scene of a memorable and unique tribute to that

most illustrious of sopranos, Mme. Melba. From beginning to end of the program the audience showered the singer with applause, and on occasions even the shrill cry of her native Australia rose. To all of this Mme. Melba smiled gracious acknowledgment, as she responded with encore after encore.

She was in superb voice, and never of recent years has she appeared more vigorous and alert of manner.

The assisting artists were Beatrice Harrison, cellist; Robert Parker, baritone, and Frank St. Legere, pianist. Miss Harrison's work was marked by that concentrated vigor and feeling of interpretation that has won her so high a place among the cellists. She showed herself the artist par excellence, and the audience accorded her enthusiastic tribute. Mr. Parker's singing on this occasion was not exceptional; his voice is heavy—almost a bass—and, though faultless in tone, nevertheless lacks that warmth and versatility which is essential to the baritone.

MAUD POWELL'S RECITAL.

On Sunday evening, October 17, a violin recital was given by Maud Powell, at the Tremont Theatre, for the benefit of the Boston Music School Settlement. It is peculiar that so eminent an artist in conjunction with so worthy a cause should draw the small house that was in evidence on this occasion. Yet, though there was but a scattering throughout the orchestra and first balcony, the audience atoned by appreciation for much that it lacked numerically. Her appearance was warmly greeted, and applause followed each number.

RECITAL OF MUSIC FOR TWO PIANOS.

The concert given at Jordan Hall on the evening of October 20 by Guy Maier and Lee Pattison, two Boston musicians, whose exceptionally fine work is rapidly winning for them an envied place among the younger pianists, was a distinct and pleasing innovation in the season's activities. Pieces for two pianos were interpreted with fine insight and finished technic. Perfectly poised intervals and exquisitely blended harmonies combined to produce that distinctive melodic effect which is peculiar to such music. "Omphale's Spinning Wheel," by Saint-Saëns, and Chabrier's rhapsody, "España," were each marked with climactic applause. Other numbers were a theme and variations by Von Wilm, a sonata in D major by Mozart, and a romance and valse from the suite, op. 15, by Arensky. The program will be repeated at Steinert Hall on the evening of November 23.

RUSSIAN MUSIC SOCIETY LAUNCHED.

The recent organization of the Russian Music Society, with headquarters at the Oulukanoff studio in the Gainsboro Building, is an achievement of fundamental significance. While the music of German, French and Italian composers has become familiar to the present generation of Americans, the music of Russia, with a few noteworthy exceptions, has been signally neglected. In recognition of this fact, it is the laudable purpose of the society to introduce to this country the still unknown works of Russia's greatest composers, such as Borodin, Rachmaninoff, Moussorgsky, Tchaikowsky, Gliere, Rubinstein, Rimsky-Korsakoff and Gretchaninoff.

To the accomplishment of this end, a series of six studio concerts has been arranged by Mr. Oulukanoff, the founder and musical director of the society. Among the artists who will be heard in this series are Alfred DeVoto, pianist; Josef Malkin, cellist; Mr. and Mrs. Ondricek, violinists; T. Cella, harpist; Bernice Fisher Butler, soprano; Martha Baker, soprano, and N. Oulukanoff, baritone.

JESSIE DAVIS BEGINS ACTIVE SEASON.

Jessie Davis, who returned recently from a summer sojourn in the Berkshires and Canadian woods, has reopened her attractive studio on the top floor of the Pierce Building. Miss Davis is full of vim and enthusiasm after the relaxation of the holidays, and she reports that her prospects for the season exceed even her expectations. This is easily conceivable, as the popularity of the young pianist's studio, among the budding generation of virtuosi has consistently increased throughout the course of her work in this city.

In addition to her class work, which necessarily consumes the greater part of her time, Miss Davis has already booked a number of concert dates for the fall and winter. The first of these, a private recital in Newton, will take place on October 27.

SECOND SYMPHONY REHEARSAL AND CONCERT.

The second public rehearsal and concert of the Boston Symphony Orchestra took place on Friday afternoon, Oc-

tober 22, and Saturday evening, October 23. The program presented by Dr. Muck was as follows:

Symphony in E flat major, op. 13 (first time in Boston), Enesco; "Ma Mère l'Oye" ("Mother Goose"), five "Pièces Enfantines," Ravel; "Le Mort de Tintagiles," dramatic poem after the drama of M. Maeterlinck, for full orchestra and viol d'amour, op. 6 (viol d'amour, Emile Férir), Loeffler; dramatic overture, "Husitská," Dvorák.

Enesco's symphony was new to Boston, though it was produced in Paris more than ten years ago. The orchestration is varied and rich in tonal coloring, but there are evidences of a youthful bombast in the crowding sonorities of the first and third movements. Probably the finest portion of the work is the second movement, which is characterized by a greater melodic unity and a more thoughtful expression than the others. As developed by Dr. Muck, the performance was, on the whole, a brilliant one, though the indefinite character of the finale failed to create a lasting impression.

Of a totally different type were Ravel's "Pièces Enfantines." At their third performance in Boston they have grown no whit less appealing in their charming fantasies and subtle humors.

Loeffler's dramatic poem, "Le Mort de Tintagiles," is a cycle of emotional intensity. Dvorák's dramatic overture, "Husitská," received a peculiarly vigorous interpretation.

FREMSTAD ENGAGED FOR BOSTON OPERA.

Max Rabinoff, managing director of the Boston Grand Opera Company and the Pavlova Ballet Russe, who was in the city for a short while on Friday, made public the interesting announcement that Olive Fremstad and Eduardo Ferrari-Fontana had been added to the list of artists who will be heard here during the four weeks' engagement beginning November 15.

The program for the first week of the Boston season, as announced by Mr. Rabinoff, is as follows:

Monday, November 15—"The Dumb Girl of Portici," with Mme. Pavlova and Zenatello. Tuesday, November 16—"The Love of the Three Kings," with Ferrari-Fontana, George Baklanoff, Jose Mardones and Luisa Villani; also the Pavlova ballet in "Orfeo." Wednesday night, November 17—"Madame Butterfly," with Mme. Miura, and the Pavlova ballet in "Snowflakes," by Tchaikowsky. Thursday, November 18—"The Dumb Girl of Portici." Friday, November 19—"Carmen," with Maria Gay, Riccardo Martin, George Baklanoff and the ballet. Saturday matinee, November 21—"Madame Butterfly" and "Snowflakes."

The advanced subscription and seat sale have exceeded all expectations of the management.

GABRILOWITSCH'S HISTORICAL RECITAL.

Ossip Gabrilowitsch gave the first of his six historical piano recitals in Jordan Hall on the afternoon of October 23. The series is of educational interest, in that it is designed to trace the development of piano music from the early days of the clavichord and the harpsichord up to the present time. The repertoire for the first recital was taken wholly from the works of the clavier composers of the sixteenth, seventeenth and eighteenth centuries. The complete program was as follows:

English School:

William Byrd (1538-1623)—
Pavane, A minor (composed for the Earl of Salisbury).
Henry Purcell (1658-1695)—
Minuet from the suite in G major.

French School:

Francois Couperin (1668-1733)—
Les Moissonneurs (The Harvesters).
Claude Daquin (1694-1772)—
Le Coucou (The Cuckoo).
Jean Philippe Rameau (1683-1764)—
Le Tambourin.

Italian School:

Padre Michel-Angelo Rossi (1620-1660)—
Andantino, G major.
Domenico Scarlatti (1683-1757)—
Sonata (Allegro vivace), A major.

North-German School:

Johann Sebastian Bach (1685-1750)—
Prelude and Fugue, B flat minor (Well-tempered Clavichord, Vol. I, No. 22).
Prelude from Second English Suite, A minor.
Sarabande from Fifth English Suite, E minor.
Chromatic Fantasy and Fugue, D minor.
Georg Friedrich Handel (1685-1759)—
Variations (The Harmonious Blacksmith).
Allegro from Second Suite, F major.
Carl Philipp Emanuel Bach (1714-1788)—
Rondo in B minor.

Viennese School:

Joseph Haydn (1732-1809)—
Sonata No. 2, E minor.
Wolfgang Amadeus Mozart (1756-1791)—
Variations, F major.
Marcia alla Turca (Turkish march).

These old compositions, with their necessarily limited action and superficial tone, possess nevertheless a certain charm to ears accustomed to the sonorously elaborate yet subtly sustained music of the present day. There is an atmosphere of sprightliness, a suggestion of irresponsibility, that is seductive, yet absolutely refreshing. One can almost visualize the stately ladies and gay cavaliers of Pur-

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cell's "Minuet," while nothing could be more alluring than the graceful abandon of Rameau's "Le Tambourin."

With the Italian school there is opened a new vista. In Rossi and Scarlatti one recognizes the brilliant virtuoso—true forerunner of the greater masters. Technical intricacy and emotional profundity are simultaneously manifest, and introduce quite naturally the more elaborate and chronologically important works of Bach, Handel, Haydn and Mozart.

Mr. Gabrilowitsch is a superb pianist and admirable interpreter, and he succeeded beyond criticism in a most difficult portrayal. His audience was large and stimulatingly responsive.

The second recital of the series, which will be devoted exclusively to the works of Beethoven, will be given in Jordan Hall on the afternoon of November 15.

NOTES.

At the third of the Sunday afternoon concerts at Symphony Hall, John McCormack will be heard in a program of operatic pieces, classical songs and ballads.

On the afternoon of November 3, a concert of classical and modern violin music will be given at Jordan Hall by Albert Spalding. Sonatas by Carpenter and Reger, Chausson's "Poem" and Spalding's own suite in C are included in the program. Mr. Spalding will also give a recital in Paine Hall, at Harvard University, on the evening of November 5.

Geraldine Farrar, assisted by Reinald Werrenrath, the noted baritone, and Ada Sassoli, harpist, will be heard in a concert at Symphony Hall on the afternoon of October 30.

On the afternoon of October 16, Ethel Frank, the gifted young soprano, gave a recital before the Somerville Woman's Club. Miss Frank possesses a voice of beauty and flexibility, which, in conjunction with her charming personality, rendered the occasion most delightful to those in attendance.

V. H. STRICKLAND.

New York Symphony Society's First Concert of Season.

Maurice Ravel, that brilliant and fanciful French composer, who is exactly forty years younger than Saint-Saëns, was represented last Friday afternoon, October 22, on the program of the New York Symphony Society's first concert for the season by an excerpt from his "Daphnis and Chloe." The work was heard by an audience that crowded the Aeolian Hall to the doors. No doubt to the most of the hearers this music would seem unnecessarily sonorous. But it was written for the theatre where it would be by no means too vigorous and full, and intended to accompany a drama, which would have made the strange harmonies and odd phrases less vague and more to the point. Both the "nocturne" and the virile "war dance" were enjoyable, however, even though the action of the play had to be left to the imagination of those who were familiar with the ancient Lesbian tale by the Greek writer with a Latin name, Longus, who probably lived in the fourth century of our era, during the reign of Theodosius the Great. That the very highly seasoned and pungent harmonies of the ultra-modern Ravel would have pleased the ancient Greeks is, of course, altogether unlikely. This music is not intended for the ancients who knew nothing of our system, but for moderns who should know the beautiful story of the two foundlings that grew up as simple sheep keepers and learned to love each other before they were restored to the wealth and social rank to which they belonged. It is excusable, too, that a French composer should make music for this story, even though his style is as thoroughly unclassical as it is possible to be today, for the tale was first rescued from its long oblivion and translated into a modern language by the French author, Jacques Amyot, in 1559. Ramsay's "Gentle Shepherd," Fletcher's "Faithful Shepherdess," and Milton's "Comus" are the English literary descendants of "Daphnis and Chloe," by Longus.

A French performance of the orchestral selections would have had more warmth of color and nervous elation. Even the familiar C minor symphony of Beethoven, with which the concert began, was too comfortably interpreted. Fate knocked at the door in a gentlemanly manner, when the famous first movement began, and the little solo for oboe in the middle of the movement was unusually deliberate and nonchalant. Surely the impetuous Beethoven heard in the depth of his soul a deeper cry of anguish and a grander tempest than were transmitted to the audience through the orchestra last Friday afternoon. Familiarity with this great work does not breed contempt for it on the part of the public, but orchestral players are prone to get into a perfunctory manner unless the conductor can inspire them with an emotional enthusiasm. This was lacking.

When Mischa Elman arrived with his cheerful face and a rare old violin to play Goldmark's A minor concerto he at once claimed all the sympathy of the public. The greeting he received indicated what the audience expected from the facile and captivating artist. Nor was any one disappointed. In tone, technique, and temperament, Mischa Elman was at his best, and he succeeded in making Goldmark's extended and not too inspired concerto sound like a lovely song from start to finish. The applause at the end was loud and long.

DES MOINES SEASON IS OPENED BY MME. GADSKI.

Distinguished Soprano's Recital Attracts Large and Enthusiastic Audience—Des Moines Orchestra Organized.

Des Moines, Ia., October 20, 1915.

The musical season in Des Moines began most auspiciously with a brilliant recital by Johanna Gadske on October 13, at the Coliseum. The affair was a great success in every particular, a large and enthusiastic audience thoroughly enjoying the program. Nothing new can be said here about the diva's art. Her glorious voice, radiant personality, queenly bearing and graciousness were all in evidence and gave unalloyed pleasure. Mme. Gadske was finely seconded by her accompanist, Prof. Paul Eisler, who seemed to be in thorough sympathy with the soloist and proved his fine musicianship and pianistic prowess further by a few solo numbers. This recital was the first number of a series known as the "All Star Concert Attractions" under the management of Roland McCurdy.

The next recital will take place on November 3, when Frances Alda, Frank La Forge and Roderick White will give the program.

AMATO-COX RECITAL.

Two days after the Gadske recital, Pasquale Amato, assisted by Louise Cox, made a joint appearance at the Coliseum. The fine audience greeted these artists with a warm welcome, and an exceptionally well selected program was given. Mr. Amato's opening group of modern French songs, a group of French folksongs and a group of Russian numbers proved a great delight and showed the baritone's great versatility. Miss Cox's clear soprano voice and natural charm, were much enjoyed and her contributions to the program gave great pleasure. The artists joined in the rendition of Henschel's "Gondoliera," which elicited a storm of applause and had to be repeated. Altogether it was a very enjoyable concert. The Chamber of Commerce is responsible for this latter event, it being the first in a series of five concerts and a two days' musical festival in April, which the chamber has arranged for in the endeavor to consolidate local managerial interests. The local management of the course is in the hands of Evelyn W. Rayner.

The next event in this course will be the joint appearance of Anna Case and Andrea de Segurola on November 15.

THE OGDEN COURSE.

A third course of musical attractions is offered by George Frederick Ogden, who has been identified with the musical life of Des Moines for a number of years, and whose course is the oldest in the city, having been established for a number of seasons. He announces an exceptionally fine series of events and will present as the first attraction Fritz Kreisler, on November 1.

DES MOINES ORCHESTRA ESTABLISHED.

Truly a remarkable array of musical talent for a city the size of Des Moines, and it is doubtful if many other places in the same class could assimilate so many high class attractions as are announced for this community for this winter. But that is not all. Des Moines is not content with importing musical talent for an occasional appearance, it wants to show what it can do with its own resources, and thus the Des Moines Orchestra has been established. Gustav Schoettle, who prior to coming here a year ago, was director of the School of Music in the State University of Iowa, has been chosen conductor, and the Des Moines Orchestra Society, which numbers among its board of directors some of the leading business men and musicians, will take care of the future of the orchestra. A series of five concerts, one each month, and twenty popular Sunday afternoon concerts, are contemplated for this season. All the commercial organizations and principal clubs of the city have fully endorsed the movement and are giving it their active support. GUSTAV SCHOETTLE.

Schott's Lecture-Recitals in Northwestern States.

Albert Schott, the tenor, has been engaged by a Seattle manager to give a series of twenty lecture-recitals on Wagner's "Parsifal" before clubs and colleges in cities of the Northwestern states. This tour will not touch points in California, for which territory Mr. Schott has been secured for the fall of 1916.

During the Western tour, Mr. Schott will be assisted by his regular accompanist, Olaf Kjeldrin, who will sail from Copenhagen some time this month.

Spieling Artist-Pupil to Give Recital, October 30.

Abram Konewsky, a brilliant young violinist, pupil of Theodore Spieling, is to be heard in recital at the Wanamaker Auditorium, New York, on Saturday afternoon, October 30. Mr. Konewsky will give a program which in-

cludes the Handel E major sonata, the Bach chaconne, the Vieuxtemps F sharp minor concerto and a group of smaller numbers.

New Course to Be Introduced at Northwestern Conservatory.

Minneapolis, Minn., October 22, 1915.

The teaching of music is undergoing great changes these days. Many systems of teaching are being brought to the front every day. Few if any of these are of a nature which could be actually used by the student. They are usually founded on such cumbersome principles that the system becomes so complex as to remain forever nothing more than a theory which was imposed on the student as a graduation requirement. Sometimes, however, a teacher comes to the front with a practical demonstration of an idea which at once stamps it as being original and a general contribution to the teaching art.

Some time since a course of applied musical training was announced by a certain unknown teacher. It was looked upon by most people as being a fad and hence was given very little attention. However, a demonstration before an audience of teachers who were quite skeptical, convinced even the most outspoken that here was a system which produced the results claimed for it. A second demonstration more than confirmed the first judgment. In consequence of these demonstrations, classes for the study of this method were formed among the teachers of several of the largest music schools in Chicago. Every one in these classes was most highly gratified with results obtained and the course is now being introduced in a number of the best conservatories of that city.

The new director of the Northwestern Conservatory, Frederick W. Mueller, came into touch with this work and examined it very carefully, having a private demonstration of the same and a thorough explanation of the course. He immediately decided that Northwestern Conservatory must have this unique and absolutely original method for its students, and brought the matter to the attention of Miss Evers, the president. Miss Evers went to Chicago to investigate the matter. The fact that one so conservative as Miss Evers, an educator who tests all innovations by a few sound principles, has decided to introduce the method in her school will have much weight with others. After considerable effort, E. Moretski Upton, the author, was engaged to come to Minneapolis for two days each week during the coming school year. This is the only place in which Mr. Upton will teach this coming year outside of Chicago.

The Conservatory has also arranged with Mr. Upton to bring from Chicago five children from ten to twelve years of age to give a public demonstration of the workings of the method. Prominent musicians and music teachers will be invited to witness this exhibition. After the method has thus been shown to those interested, classes will be formed for its study by children, students, and teachers. The method has already been explained to a number of people, musicians and others, and all are awaiting the demonstration with great interest.

Without doubt this is the most radical innovation in the line of the teaching of music that has been introduced into the Northwest for years, and it is predicted that Mr. Upton's time at the Conservatory will be engaged to the limit.

Mme. Alda at Carnegie Hall, November 9.

Frances Alda's annual song recital will occur at Carnegie Hall, New York, Tuesday afternoon, November 9. Mme. Alda will be assisted by Frank La Forge, the composer-pianist.

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BOSTON NEW YORK

Janpolski to be Heard in Recital.

Albert G. Janpolski, the eminent Russian baritone, will be heard at Aeolian Hall, New York, on Thursday evening, November 11. It has been two seasons since Mr.



MR. AND MRS. JANPOLSKI.

Taken while on a recent visit to one of the coast fortifications.

Janpolski has been heard in recital in the metropolis, and his program is being eagerly anticipated by his admirers. Many persons, prominent in society, are to be boxholders and subscribers, and the event promises to be a social as well as musical affair.

As usual, Mr. Janpolski is to present a number of Russian novelties, and in his English group he sings a new song by Frederick S. Converse, and one by Arthur Foote. Umberto Martucci will be at the piano.

Mr. Janpolski's program will be as follows:

Come Raggio di Sol.....Antonio Caldara
Danza Fanciulla.....Francesco Durante
Adelaide.....Beethoven

Tyrannic Love, from oratorio Susanna.....Handel
Sehnsucht.....Richard Strauss
Traum Durch die Dämmerung.....Richard Strauss
Verrath.....Brahms
Wasserlilie.....Grieg
Christ Is Risen (first time).....Rachmaninoff
Blasted Flower (first time).....Gretchaninoff
Through the Steppes (first time).....Gretchaninoff
Duma.....Polish folksong
Masura (dance song).....Polish folksong
Volka Boat Song (by request).....Russian folksong
Kalinka (dance song) (by request).....Russian folksong
Aria from opera Prince Igor (first time).....Borodin
Arioso, On the Plains of the Tigris, from Judith.....George Chadwick
Silent Noon (first time).....Frederic S. Converse
Once at the Angelus (first time).....Arthur Foote
Ould Dr. Ma'Ginn.....Herman Lohr
Moonlight.....Edward Elgar
The Fiddler of Dooney.....Mark Andrews

HAVANA TO HAVE OPERA SEASON.

Havana is to have a season of opera early next year, according to Innocencio Silingardi, an impresario, who has been director of opera houses in Bolivia, Paraguay, Argentina, Buenos Aires, Brazil, Peru and Panama. He has been authorized to form a company to give a season of opera in Havana during the latter part of January and early in

ALFREDO MISA.



INOCENCIO SILINGARDI.

February. In the forming of this company, Signor Silingardi has the assistance of Antonia Bagarozzy, the operatic agent, of 1495 Broadway, New York. It is planned to give, in addition to the Havana activities, a short season in a number of cities throughout the United States during the spring of 1916 after the close of the season in the Cuban capital.

Alfredo Misa, of Havana, is associated with Sig. Silingardi in this enterprise and is the acting local manager in that city. Negotiations are in progress for the engagement of well known artists, the following having already been engaged:

Alfredo Padovani.....Director
Sig. Stracciari.....Baritone
Tisci Rubini.....Basso
Cav. Fernando Carpi.....Tenor
Galli Curci.....Soprano
Luiza Garibaldi.....Mezzo soprano
Claudia Muzio.....Lyric soprano

Sig. Silingardi is also arranging for the organization of a company which will tour Central America, giving performances at Guatemala and Colombia during 1916.

Walcker to Be Heard in Concert.

George Walcker, who will be heard in concert for the first time in this country this season, is the possessor of a beautiful basso profundo voice and he sings a low E flat that is said to peal forth like the tone of an organ.

Although Mr. Walcker has made his home in Berlin for the past fourteen years, he was born in this country. After graduating from college, he took up the study of engineering to please his father. He followed the profession for only one year, and then decided to take up singing seriously. After studying for several years in Berlin, he made his first appearance in opera at Hamburg. From there he went to the Municipal Theatre at Cottbus, where he was engaged

especially for the deep bass roles. Last year he sang at the Deutsches Opernhaus in Berlin. In addition to his operatic work, Mr. Walcker has devoted much time to singing in concerts and in oratorios. His singing is distinguished by a noble tone and his interpretations are sincere, legitimate and utterly devoid of sensationalism. He possesses a voice of such compass and volume that he is enabled to present programs embodying the widest range of song literature from the heaviest dramatic numbers to the most delicate lyrics of Schubert, Schumann or Brahms.

Mr. Walcker is under the management of Mrs. Herman Lewis.

Eleonora de Cisneros and Graham

Marr Sing in Minneapolis.

The following press criticisms refer to the recent appearances in Minneapolis of Eleonora de Cisneros and Graham Marr in grand opera at the Shubert Theatre:

The music lovers of Minneapolis for one single evening revelled in the enjoyment of grand opera, to a great extent of their own making, when last night entire acts from "Lo-hengrin," "Samson et Dalila" and "Carmen" . . . were given at the Shubert. . . . As a dazzling Carmen and a demoniacally plotting and seductive Dalila, Eleonora de Cisneros proved her right to front rank in her art, an American singer of dramatic mezzo and contralto roles who has made the name of her country famous on the stage of many capitals as productive of artists second to none. Such magnificent low notes of power, beauty and expressiveness as Mme. Cisneros displayed in the "Samson" excerpt have never before been heard here in opera. Histrionically her art was thoroughly convincing, possessing faithful allies in the charm and womanly majesty of her stage presence. Graham Marr was another fine acquaintance to make of an artist fully equal to the heavy requirements of a baritone in international grand opera repertoire. Mr. Marr made the "fat" part of Escamillo as splendidly matador-like as anyone could wish, while his High Priest in the Saint-Saëns opera was a splendid proof of dramatic and vocal artistry.—Minneapolis Journal, October 19, 1915.

The second portion of the program deservedly aroused the greatest enthusiasm of the evening, being the second act of Saint-Saëns' "Samson et Dalila. . . . Eleonora de Cisneros was magnificent as Dalila, her richly shaded and clearly commanded tones rising and falling with irresistible beauty above the pulsing eloquence of one of the most effective orchestral scores ever devised. Graham Marr, the Chicago baritone, proved an operatic artist of first rank as the High Priest, with a big, forcefully mas-



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ELEONORA DE CISNEROS AS DALILA IN "SAMSON AND DALILA."

culine voice and histrionic talent of trained and artistic value. The scene between these two artists touched the high spot of the evening's entertainment. . . . The evening closed with the second and fourth acts of "Carmen," the most pretentious in point of numbers on the stage, and effectively contrived throughout. Mme. de Cisneros sang Carmen very seductively, Graham Marr was a stunning Escamillo. . . .—Minneapolis Morning Tribune, October 19, 1915.

Even the manicure lady plays favorites; she doesn't treat all hands alike.—Newark (N. J.) Eagle.

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Marguerite Beriza for Chicago Opera.

Marguerite Beriza has been engaged by Cleofonte Campanini to sing the French lyric roles with the Chicago Opera Association. Mme. Beriza was a member of the Boston Opera Company two seasons ago and distinguished herself in such roles as Monna Vanna, Marguerite and Louise. Although born in London she was taken to Paris at an early age. Her musical education was obtained at the Conservatoire, where she studied singing with Varrot and mise-en-scène with Isnardon. She also devoted much time to the study of the piano and of acting, and won first prizes in both branches. Mme. Beriza was also a pupil of the famous American teacher, Mrs. Robinson Duff, who was responsible for much of the success of Mary Garden.

It was at the Opera Comique that Mme. Beriza made her debut in 1907 in "La Fille de Roland," by Henri Rabaud.



MARGUERITE BERIZA AS LOUISE.

Her success was so pronounced that she was immediately engaged for a term of years, during which she appeared in "La Tosca," "Carmen," "Mignon," "La Navarraise," and created leading roles in the first performance of "Chiquita," by Jean Nougès, and "Le Mariage de Télémaque," by Claude Terrasse. Mme. Beriza was also heard in the



Photo by Ira L. Hill's Studio.

GENIA D'AGARIOFF,
Russian baritone.

initial production of "La Glu," by Gabriel Duparc, at Paris, and of "Marie Madeline," by Massenet, at the Theatre de la Monnaie in Brussels, and she has appeared with success in the leading opera houses of Lyons, Bordeaux and Monte Carlo. She accompanied the Opera Comique Company on the occasion of its first visit to Buenos Ayres, and also distinguished herself in the performance of Mozart's "Idomeneo," given at the Theatre des Arts in Paris. Mme. Beriza's only appearance in New York has been in concert with Titta Ruffo.

She will again be heard in concert on November 5, when she will appear in conjunction with Genia d'Agaroff, the

Russian baritone, at Aeolian Hall, with the assistance of the Russian Symphony Orchestra, under the direction of Modest Altschuler. The program will be as follows:

Boris Godounow (in Russian).....Moussorgsky
Mr. d'Agaroff and Orchestra.
L'enfant ProdigueClaude Debussy
ChansonnetteWalter Morse Rummel
Air SérieuxSeventeenth Century
Air GaiSeventeenth Century

Mme. Beriza.
Harvesters' Song, Prince Igor.....Borodine
Indian Song, from Sadko.....Rimsky-Ivanoff
(Adapted to orchestra by Modest Altschuler.)
Armenian RhapsodyIppolitoff-Ivanoff
Orchestra.

FantochesClaude Debussy
Magdalen at Michael's Gate.....Liza Lehmann
Un organetto suona per la via.....Sibilla
Deux chansons Bohémiennes.....Dvorák

Mme. Beriza.
Duo from Eugene Onegin (in Russian).....Tchaikowsky
Mme. Beriza, Mr. d'Agaroff and Orchestra.

The scenes from "Boris Godounow" and "Eugene Onegin" will be sung in costume by Mme. Beriza and Mr. d'Agaroff. Camille Decreus will be at the piano. The concert will be managed by Mrs. Herman Lewis.

Jacques S. Danielson Has Joseffy's Classes.

Jacques S. Danielson is the man who seems best entitled to wear the coveted mantle of the late Rafael Joseffy.

Mr. Danielson is not disposed to self exposition and is anxious not to affiliate himself with what he calls the mushroom growth of would be successors who inevitably spring up after the death of a great man. "They are short



JACQUES S. DANIELSON.

lived," he exclaimed mildly, "and die out even as they spring up."

Jacques S. Danielson is the grandson of Roman Danielson, the artist, and the son of Samuel Danielson, the Russian sculptor, who first became famous for his frieze of the History of Music in the palace of Czar Nicholas I, at Moscow, and was later decorated by that same Czar for the great series of alabasters which is now divided between the Museum of Petrograd and the Louvre.

Born in Moscow, educated there at the University of Moscow, and the Moscow Conservatory of Music, J. S. Danielson came to America in 1892, where he immediately became affiliated with the New York College of Music. For fifteen years he was prominently associated with that institution, studying meanwhile with the great Joseffy, who was destined to exercise so powerful an influence upon Danielson's later career.

In 1910, when Joseffy was still in full health, he invited Danielson to join him in the great work of putting before the public the Rafael Joseffy pianistic method, which has since won universal recognition.

"At last," Joseffy inscribed upon a photograph which now hangs in the Danielson studios in Carnegie Hall, "have I found in you, J. S. D., a worthy exponent and exploiter of my beloved method."

For the two years previous to Joseffy's death, Danielson had entire charge of his classes, which included many of the prominent professionals of today. During those two crowded years he also devoted much of his spare time to working out with the maestro, even at his bedside, the

method which it has since become his priceless heritage to give out to the world.

"Joseffy," says Mr. Danielson, "has given to America probably its greatest impetus to become a musical center.

"Than Joseffy," to quote Rosenthal, "there is no greater teacher. Why study abroad?"

"With the insight and understanding which my years with Joseffy have given me, I feel that even if I do no more than to help further the great work which he had the vision to conceive, I will have done my share toward making the American student realize that right in this country we are creating the center of musical opportunity.

"The day of America's musical prowess is at hand, and in my mind Joseffy has laid the cornerstone by bequeathing to her a method which in the opinion of many moderns is the greatest musical accomplishment of the age."

Mr. Danielson is now occupying the studio at Steinway Hall recently occupied by the late Joseffy.

"The old room is full," he says, "of rich and tender memories of the master. It is as if the spirit and the great sympathetic heart of him lingered on, pervading the place."

Mr. Danielson has also a studio at Carnegie Hall, which, by the way, is said to be one of the handsomest music studios in New York City.

Saramé Reynolds, a Signorina.

Saramé Reynolds, a young American soprano—she is from Texas—looks like an Italian signorina.

In this picture she is wearing a clever adaptation of the Italian Bersaglieri hat and in it she looks more Italian than usual.

Miss Reynolds has passed the last few years in Italy. Since her return to America a short concert tour on the Pacific Coast and through the Southwest has been followed by a quiet summer on the New England coast, and Miss Reynolds declares she is glad to be in New York again.

"The quiet country life is splendid. 'Back to Nature'



SARAME REYNOLDS.

does one good for a while, but back to human nature in the city is also inspiring," says this young singer.

OBITUARY.

Justice M. Thatcher.

Justice M. Thatcher, a music teacher, singer and female impersonator, died early Wednesday morning, October 20, in his bachelor apartment, 500 West 177th street, New York.

Henry M. Marcus.

Henry M. Marcus, the violinist, died recently at Buffalo, N. Y., following a brief illness. He returned from study at the Hochschule of Berlin in 1886, became first violinist in the Buffalo Symphony Orchestra (John Lund, conductor), and later joined the forces at Shea's Theatre as musical director, where he remained twenty years. He was an able musician, excellent violinist, a genial gentle-

man, and active in various ways pertaining to music. His family consist of musical people, his sister being an accomplished pianist; his brother is Judge Marcus, surrogate of Erie County, and the entire family has been prominent in the business, musical, political and social life of Buffalo for half a century.

Michael Spross.

Michael Spross, who died at Poughkeepsie, N. Y., October 19, 1915, was born in Germany in 1830 and went to Poughkeepsie in 1850. He was a music lover and did much to forward its cause in the city of his adoption. He was a charter member of the Germania Singing Society of Poughkeepsie, which was organized in 1852, and continued as an active member for sixty-two years (probably a record). Mr. and Mrs. Spross had been married sixty-one years. He is survived by a widow and eight children, one son having died only three weeks ago. One of his daughters is a fine organist, and his son, Charles Gilbert Spross, is well known to the musical world as a pianist and composer of unusual ability.

Frank Otis Nash.

The many friends of Frank Otis Nash were grieved to learn of his sudden death, which occurred on Monday evening, October 18, at his home in Boylston place, Boston, Mass., as a result of a cerebral attack. For a number of years Mr. Nash had been a prominent organist in Boston, being connected at the time of his death with Mr. Dole's parish, the First Congregational Society. He was well known in local musical circles and frequently played at concerts, festivals and public entertainments. The recently organized Hingham (Mass.) Choral Society is largely a result of his efforts, and he had been selected as its musical director. Mr. Nash was in his sixty-fifth year.

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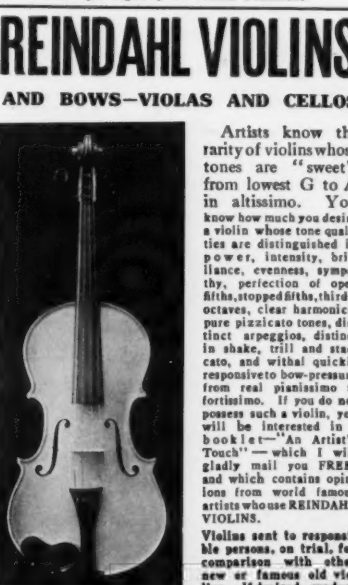
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